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PREFACE.

THAT which is new in this work, is in the treatment, and not in the subject; in the theory, and not in the practice. The system adopted, comprehends Scales, Intervals, Triads, Common Chords and Discords, and their Classification.

An important classification of chords, is that made with reference to the number of accessory tones, of which they are susceptible. To the Common Chord on the Fifth Degree, of either the Major or Minor Scale, may be added four accessory tones, — the *Seventh*, *Ninth*, *Eleventh*, and *Thirteenth;* but to the Common Chord on the other degrees, may be added only the *Seventh* and *Ninth;* hence, to distinguish the one class of chords from the other, the former is called *Fundamental*, the latter *Diatonic*.

Each Dissonant Interval has its individual characteristic effect; therefore, when a Dissonance is incorporated into a chord, such chord is designated by the name of the Dissonant Interval, by whose effect the chord is distinguished. The chords thus designated are the *Diminished Third*, the *Diminished Fifth*, the *Augmented Fifth*, the *Diminished Seventh*, the *Seventh*, the *Ninth*, the *Eleventh*, and the *Thirteenth*.

A practical difference is observed, and a distinction made between *Suspensions* and *Discords*. A Suspension is always a Discord; but a Discord is not always a Suspension: A Suspension must be prepared, while a Discord may, or may not be prepared: A Suspension must resolve diatonically, and on the same root, a Discord may skip to a wider interval, and must resolve on another root: A Suspension does not affect the treatment of the chord of which it forms a part, whereas a Discord controls the chord and necessitates further treatment: A Suspension is incidental, a Discord is an organic part of a chord. One or more prepared parts may be suspended and resolved on the next root, and such root treated as if the suspension did not exist in the chord. The advantage obtained by this classification, is the removal of any doubt as to the treatment of each denomination of chord.

Should this work prove an efficient agent for promoting musical culture, the endeavors of the author will be rewarded.

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THEORETICAL AND PRACTICAL HARMONY.

INTRODUCTION.

Sound is the sensation produced on the auditory nerve by the vibration of the air, or some other medium with which the ear is in contact.

Sound is the generic term; Noise and Tone are specific terms. Noise is that kind of sound resulting from irregular, confused vibrations.

Tone is the effect of uniformly even vibrations, and is the kind of sound of which the subject of music treats.

Harmony treats of the combination and the adjustment of simultaneous tones.

A knowledge of the elementary principles of music is presupposed, and the present work will begin with the subject of Intervals and their Classification.

CHAPTER I.

INTERVALS.

An interval is the representation of two tones, whether on the same, or on different degrees of the staff.

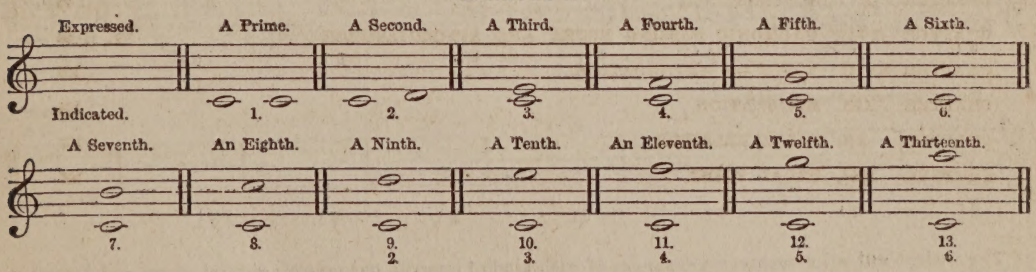
Intervals are indicated by the figures, from *one* to *thirteen*, inclusive, according to the relative positions of the notes by which they are represented on the staff, and are reckoned upward from the lowest notes.

The numerical name of an interval is determined by the number of degrees between, and inclusive of those on which the notes representing the interval are placed. This rule applies alike to any denomination of interval.

The numerical names of intervals are indicated by figures, and expressed by the terms, — *Prime, Second, Third, Fourth, Fifth, Sixth, Seventh, Eighth, Ninth, Tenth, Eleventh, Twelfth,* and *Thirteenth.*

The tenth and twelfth are not used, as the terms third and fifth are employed in their stead.

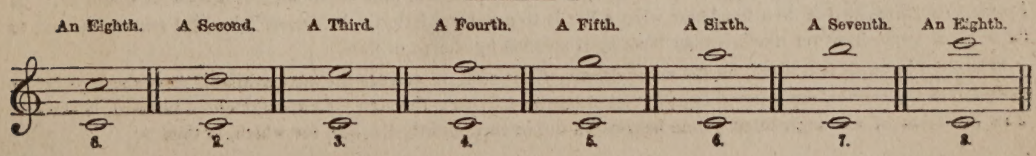
EXAMPLE 1.



Wider intervals than the eighth are also indicated by the figures 2, 3, 4, &c., and expressed by the terms a *second*, a *third*, &c.

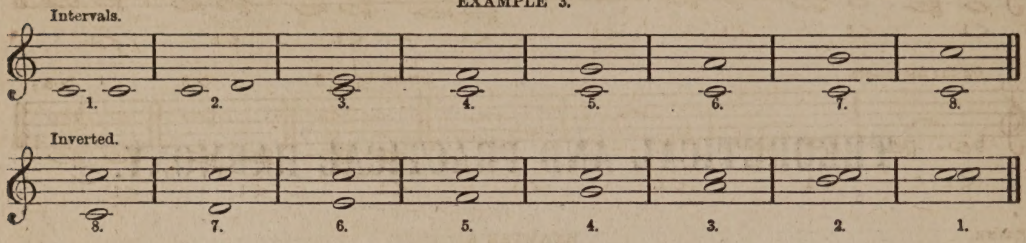
The *Ninth* is designated a *Second*, except in suspensions and organized chords. The *Tenth* is always designated a *Third*, and the *Eleventh* and *Thirteenth* always *Fourth* and *Sixth*, except in organized chords.

EXAMPLE 2.



An interval within the range of an octave, is *inverted* by placing the lower note an eighth higher, or the higher note an eighth lower.

EXAMPLE 3.



In Example 3, the notes on the lower of the two staves, are the inversions of those on the upper, and *vice versa*. Intervals greater than an Eighth are not inverted; they may be written an eighth higher or lower and still retain their numerical names.

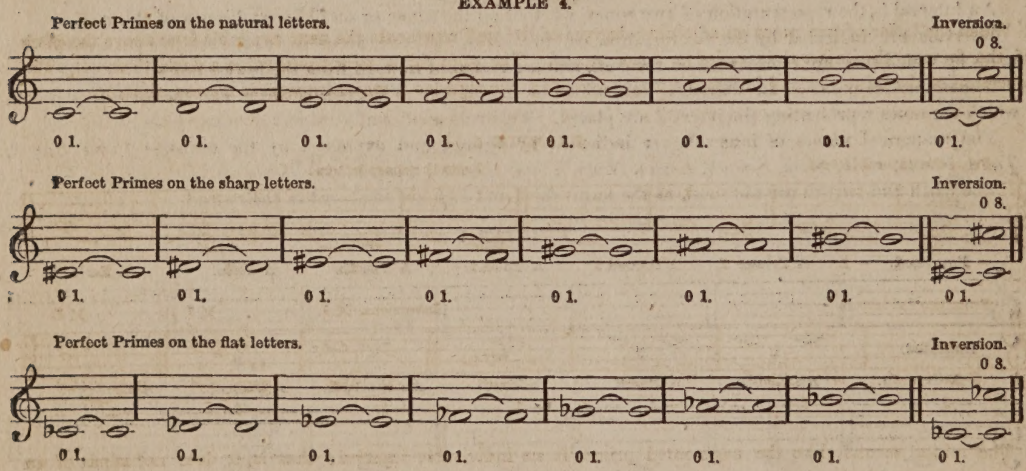
CLASSIFICATION OF INTERVALS.

PRIMES.

A Prime is indicated by two notes on the same degree of the staff. When both of such notes have the same pitch, the interval is called a PERFECT PRIME, the signs for which are a *zero*, followed by the figure 1, thus, 0 1; the zero is the sign for a perfect interval. The inversion of a perfect prime becomes a perfect eighth. A perfect prime and an unison are the same.

The accompanying explanations will afford all the aid necessary for the student to extend the following examples through all the natural, sharp and flat letters.

EXAMPLE 4.

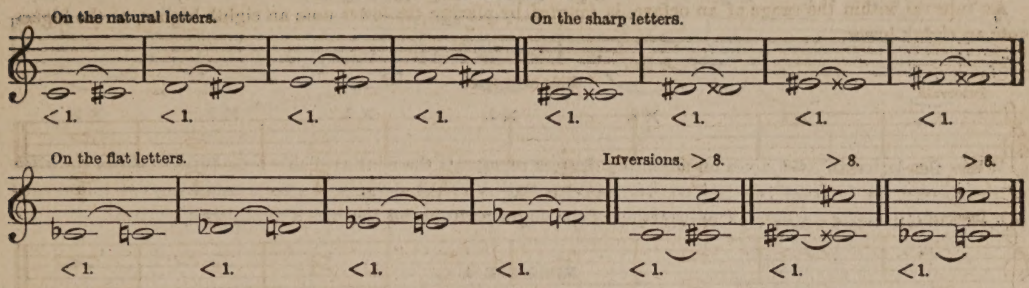


The student will write twenty-one examples of each kind of interval, one on each natural, sharp and flat letter, as illustrated in Example 4.

A *Sharp* (thus, ♯,) elevates the pitch of a note before which it is placed, to the next available, practical tone above what it otherwise would be. A *Double Sharp* (thus, ×,) is to a Sharp letter what a Sharp is to a natural letter; therefore, a Double Sharp can only be used after a single Sharp. A Flat (thus, ♭,) depresses the pitch of a note, before which it is placed, to the next available, practical tone below what it otherwise would be. A *Double Flat* (thus, ♭♭,) is to a flat letter what a flat is to a natural letter. A *Natural* (thus, ♮,) restores a note to its original pitch, however much it may have been affected by sharps or flats.

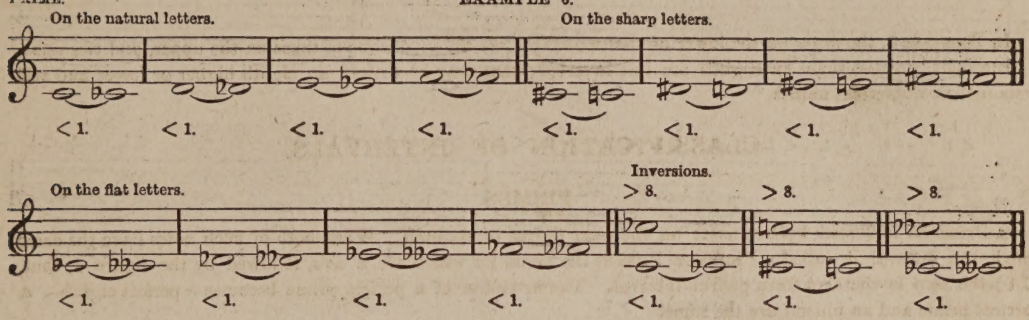
When the latter of two notes, on the same degree of the staff represents the next available tone above or below the pitch of the former, the interval is called an *Augmented Prime*; the sign for an Augmented interval, is thus <. The inversion of an augmented prime becomes a diminished eighth, the sign for which, is thus >.

EXAMPLE 5.



PRIME.

EXAMPLE 6.

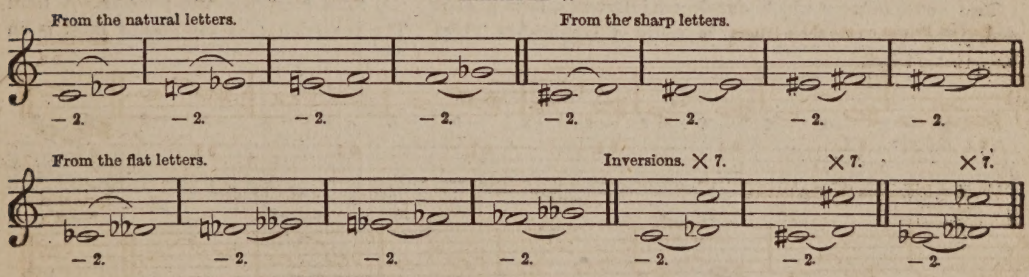


The terms Augmented prime and Chromatic interval are the same in their meaning, and so are also the words Eighth and Octave.

SECONDS.

When the latter of two notes on adjoining degrees of the staff represents the next available tone above the pitch of the former, the interval is called a *minor second*. The sign for a minor interval is a dash, thus, —. The inversion of the minor second becomes a major seventh; the sign for a major interval is a cross, thus, ×.

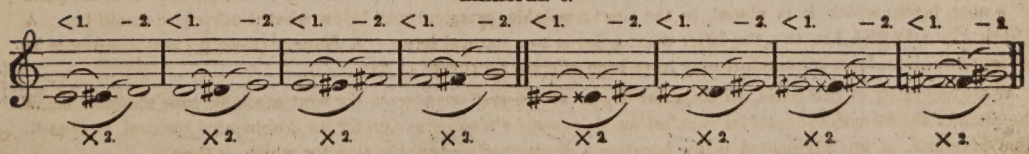
EXAMPLE 7.

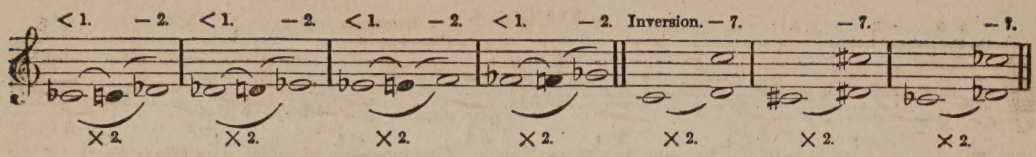


The minor second, like the augmented prime, is an indivisable interval; that is, it does not admit of an intermediate practical tone.

When the latter of two notes on adjoining degrees of the staff represents the next available tone but one above the pitch of the former, the interval is called a *major second*. The major second comprises one augmented prime and one minor second. The major second, by inversion, becomes a minor seventh.

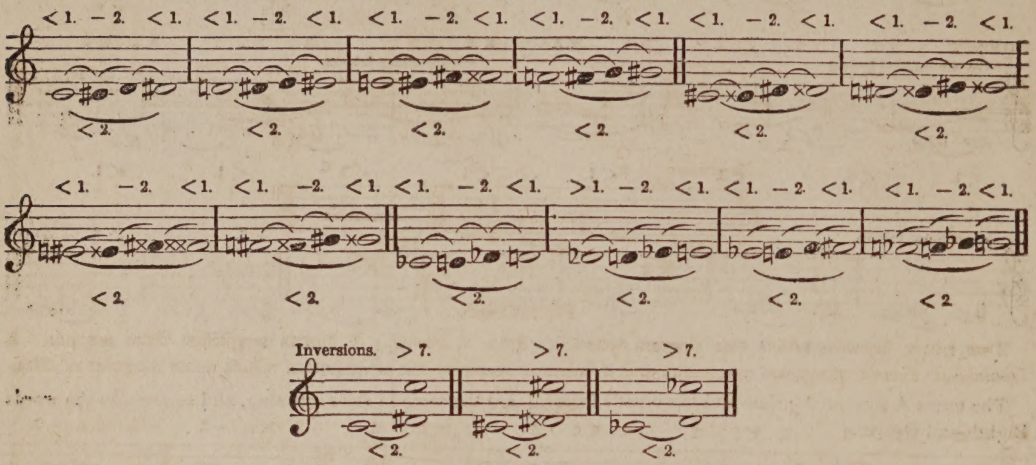
EXAMPLE 8.





When the latter of two notes on adjoining degrees represents the next available tone but two above the pitch of the former, the interval is called an AUGMENTED SECOND; the augmented second comprises two augmented primes and one minor second. The inversion of the augmented second becomes a diminished seventh.

EXAMPLE 9.

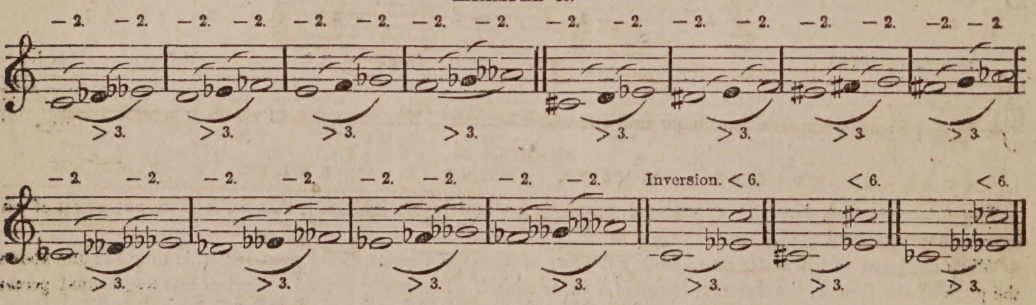


Two signs of the double sharp following a sharp, thus, ♯××, represent a *Triple Sharp.* Three flats following consecutively, thus, ♭♭♭, represent a *Triple Flat.*

THIRDS.

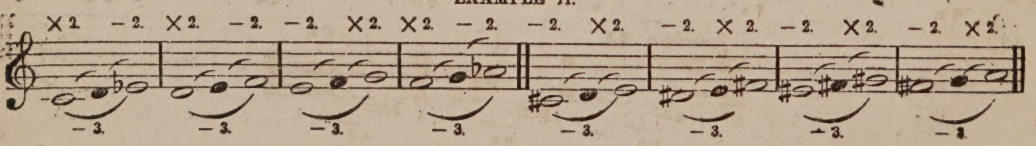
Two notes, between which one degree intervenes, form a *Third.* A third comprises two seconds. A third comprising two minor seconds, is called a Diminished Third. The inversion of a diminished third is an Augmented Sixth.

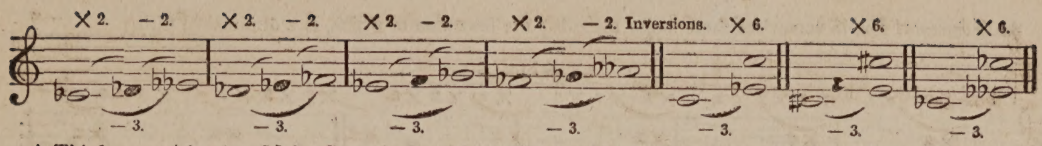
EXAMPLE 10.



A third, comprising one major and one minor second, is a *Minor Third.* The inversion of a Minor third, is a Major Sixth

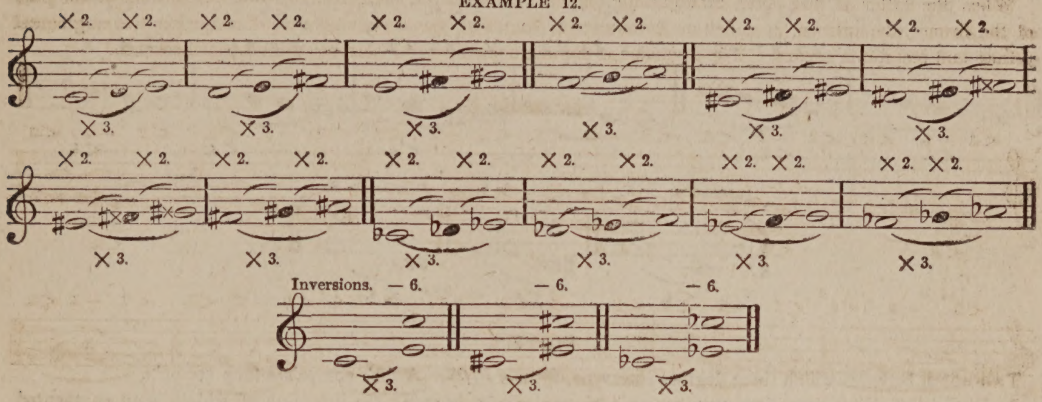
EXAMPLE 11.





A Third, comprising two Major Seconds, is a Major Third. The inversion of which, is a Minor Sixth.

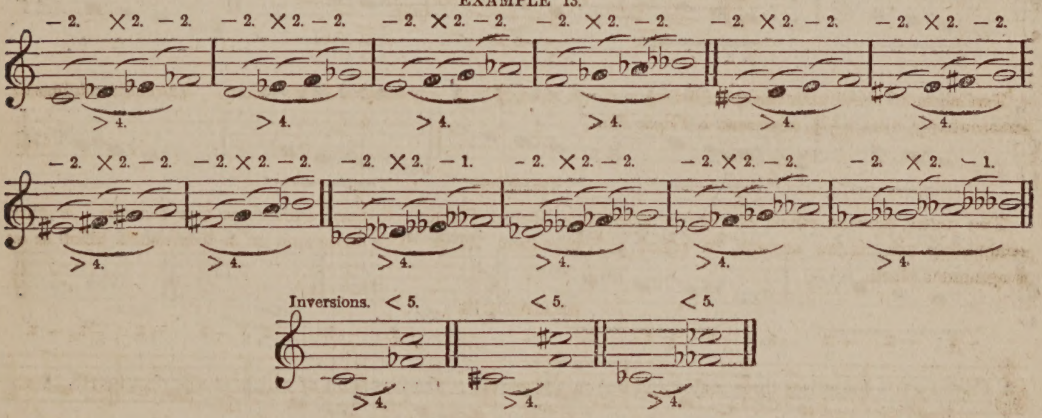
EXAMPLE 12.



FOURTHS.

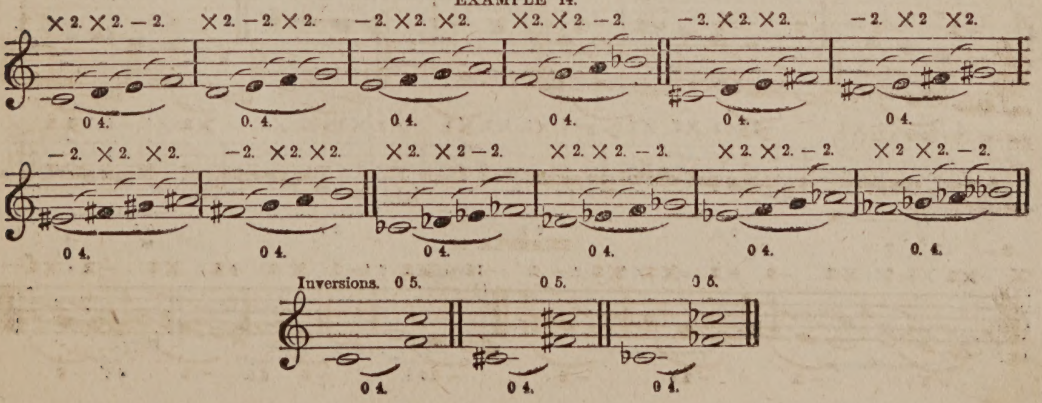
Two notes, between which two degrees intervene, form a *Fourth*. A fourth comprises three seconds. A *Diminished Fourth* comprises one major and two minor seconds; the inversion of which, is an Augmented fifth.

EXAMPLE 13.



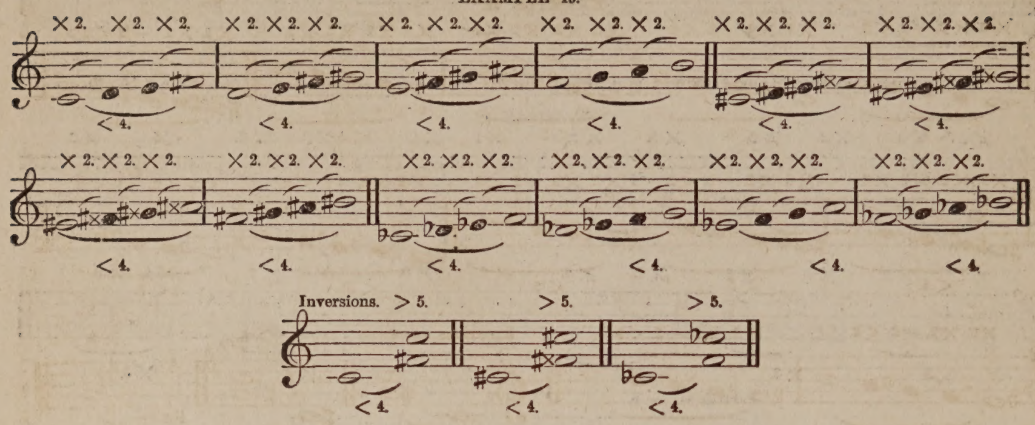
A *Perfect Fourth* comprises two major and one minor second. The inversion of which, is a perfect fifth.

EXAMPLE 14.



An *Augmented Fourth* comprises three major seconds; the inversion of which, is a diminished fifth.

EXAMPLE 15.

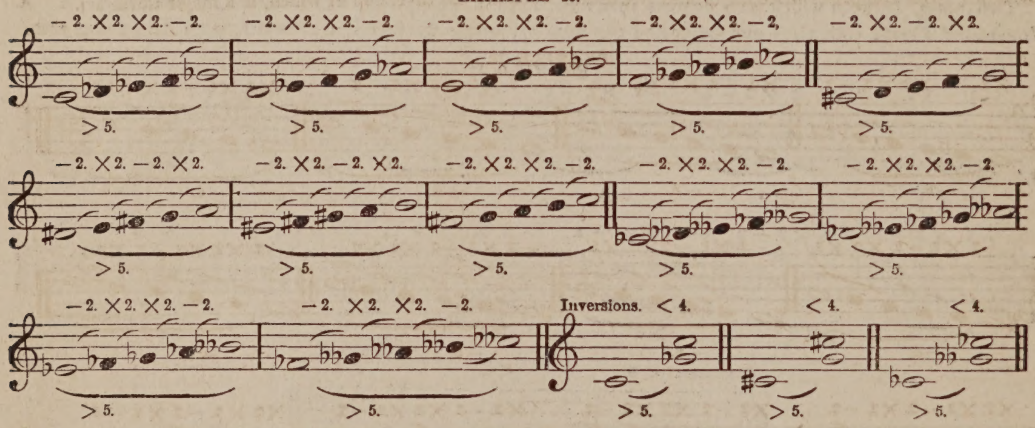


FIFTHS.

Two notes, between which three degrees intervene, form a *Fifth*. A fifth comprises four seconds.

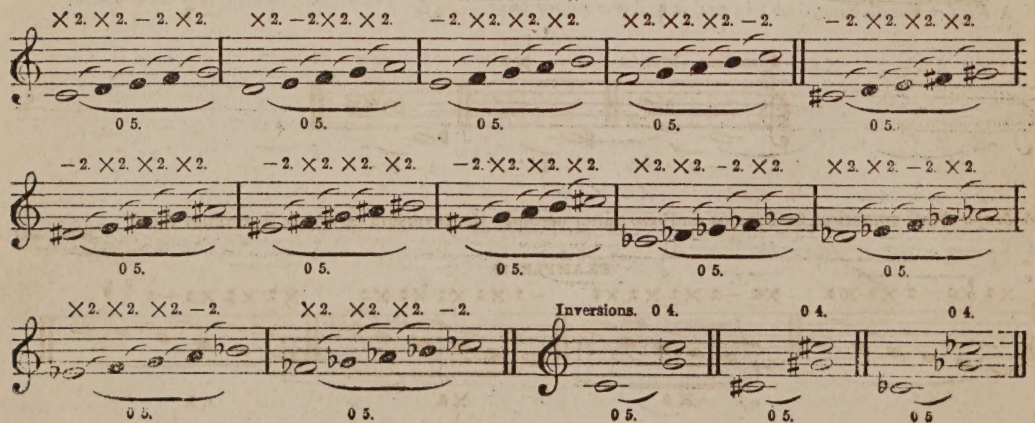
A *Diminished Fifth* comprises two major and two minor seconds; the inversion of which, is an augmented fourth.

EXAMPLE 16.



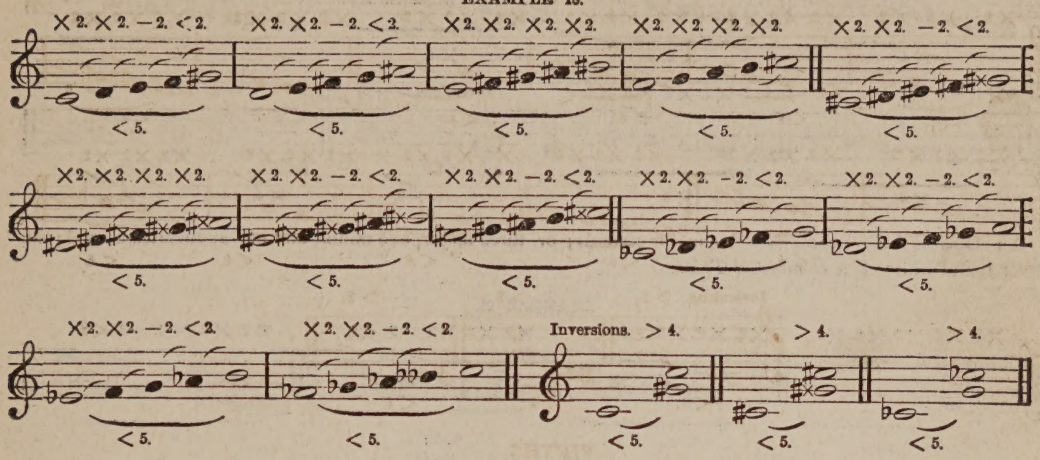
A *Perfect Fifth* comprises three major and one minor second; the inversion of which, is a perfect fourth.

EXAMPLE 17.



An *Augmented Fifth* comprises two major, one minor, and one augmented second; or, four major seconds; the inversion of which, is a diminished fourth.

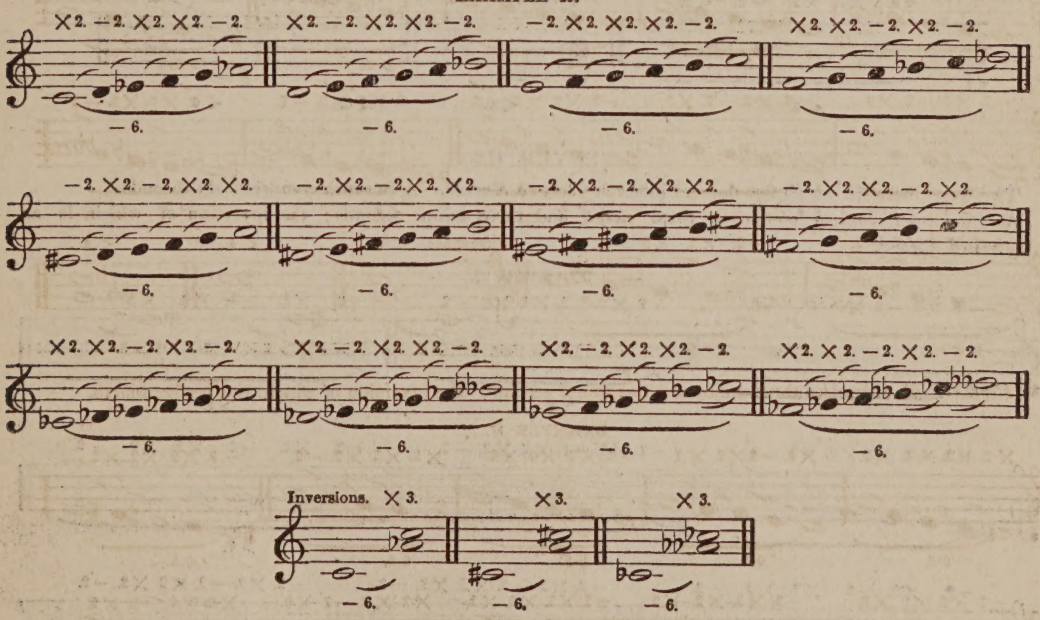
EXAMPLE 18.



SIXTHS.

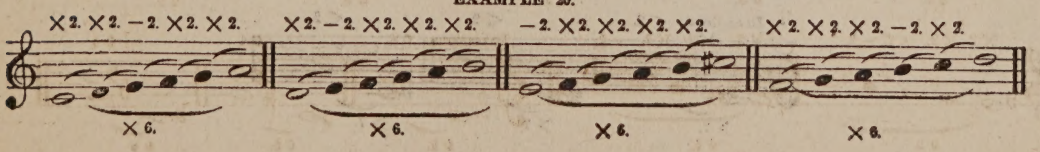
Two notes, between which four degrees intervene, form a *Sixth*. A Sixth comprises five seconds.
A *Minor Sixth* comprises three major and two minor seconds; the inversion of which, is a major third.

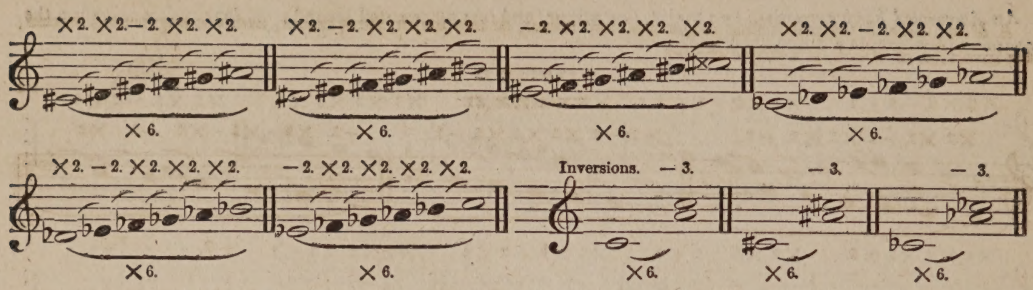
EXAMPLE 19.



A *Major Sixth* comprises four major and one minor second; the inversion of which, is a minor third.

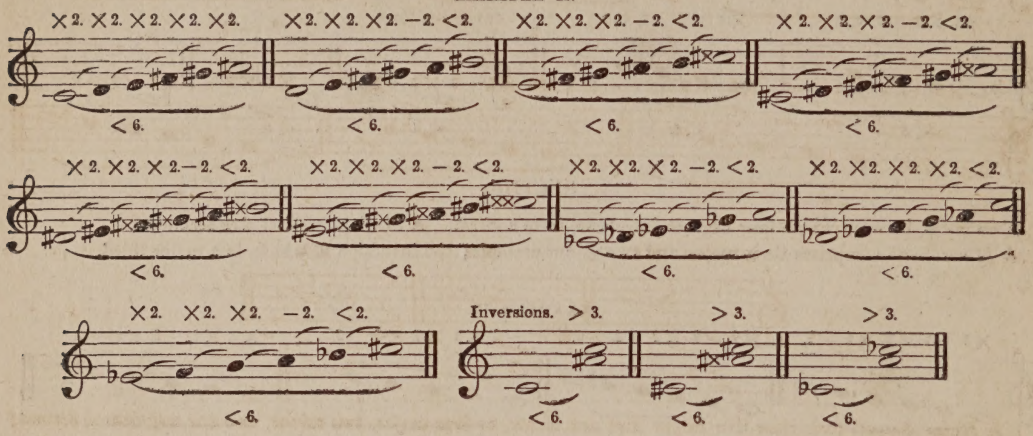
EXAMPLE 20.





An *Augmented Sixth* comprises five major seconds; or, three major, one minor, and one augmented second; the inversion of which, is a *Diminished Third.*

EXAMPLE 21.

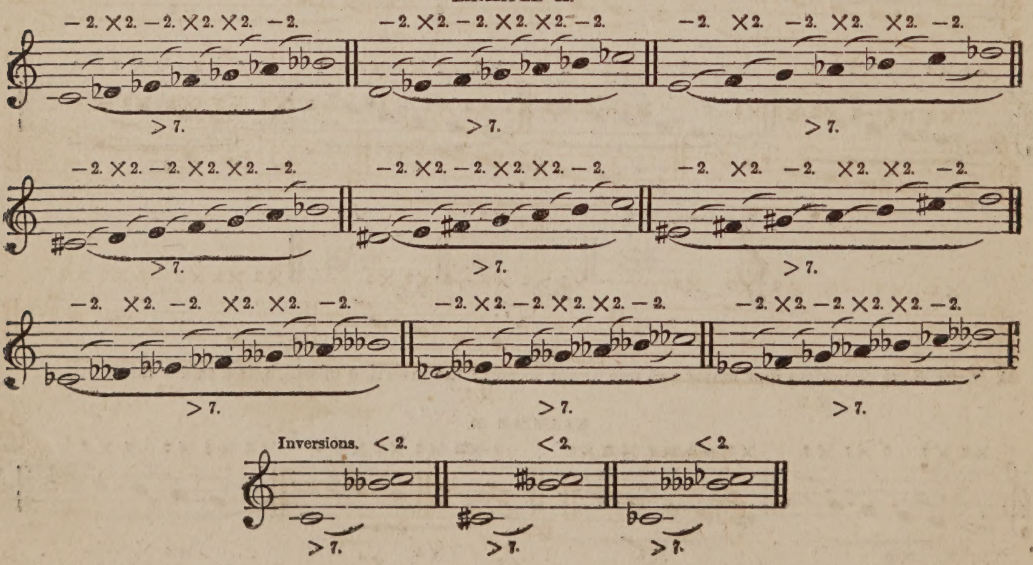


SEVENTHS.

Two notes, between which five degrees intervene, form a *Seventh.* A Seventh comprises six seconds.

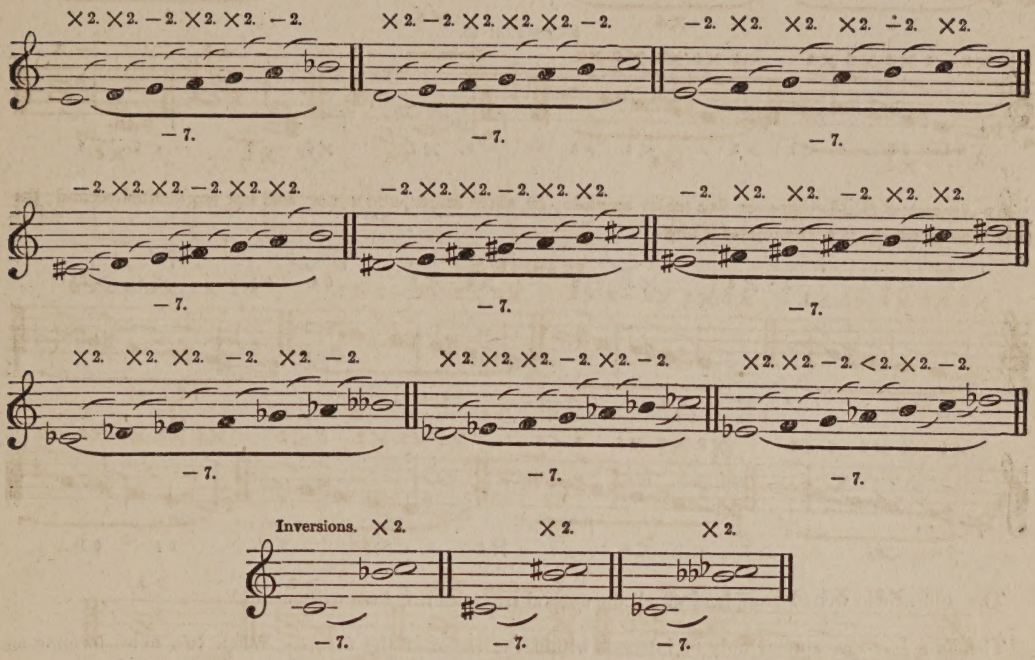
A *Diminished Seventh* comprises three major and three minor seconds; the inversion of which, is an *Augmented Second.*

EXAMPLE 22.



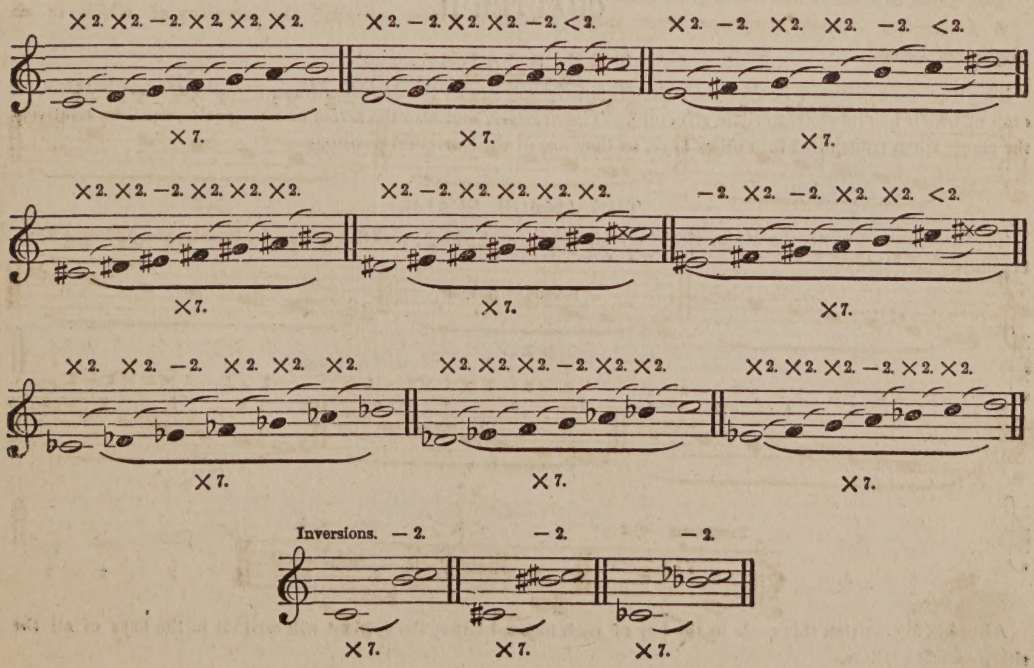
A *Minor Seventh* comprises four major and two minor, or two major, three minor, and one augmented second; the inversion of which, is a major second.

EXAMPLE 23.



A *Major Seventh* comprises five major and one minor, or four major, two minor, and one augmented second; the inversion of which, is a minor second.

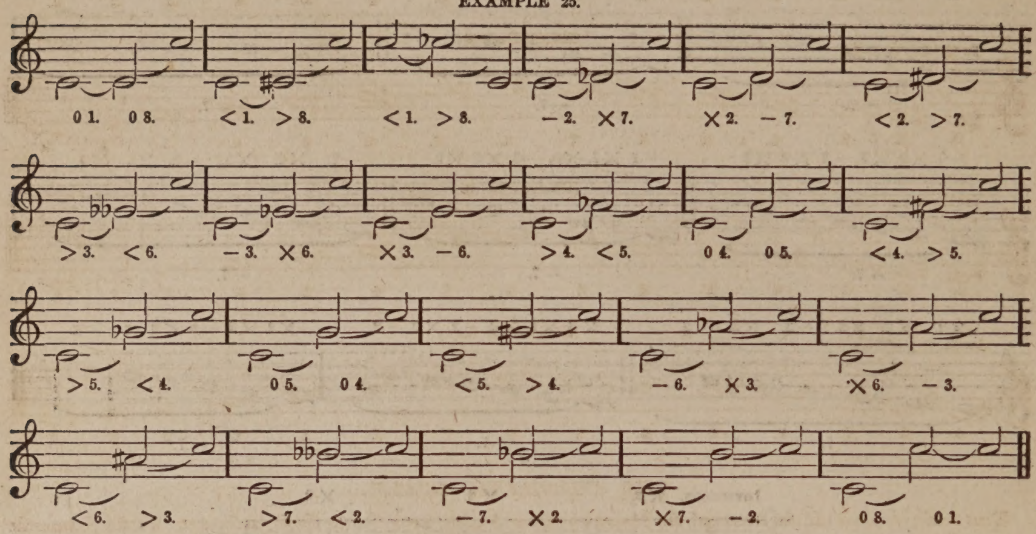
EXAMPLE 24.



INVERSION OF INTERVALS.

A perfect interval remains perfect when inverted; a major interval becomes minor; a minor becomes major, an augmented interval becomes diminished, and a diminished becomes augmented.

EXAMPLE 25.



The student will write Example 25 on all the natural letters as it is here written in C.

The term *Inversion* applies only to intervals within the range of the octave. When two notes forming an interval greater than an eighth are brought nearer together by dropping the upper or raising the lower note an octave, the numerical name of the interval remains the same; therefore, intervals greater than a perfect eighth cannot be inverted.

CHAPTER II.

THE SCALES.

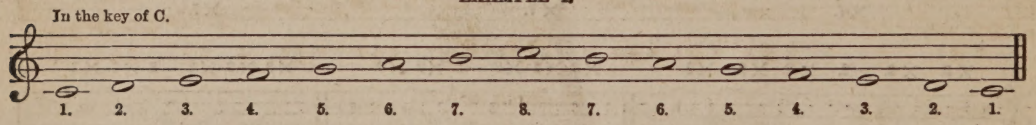
There are four different Scales, viz.: the *Major*, the *Chromatic*, the *Melodic Minor*, and the *Harmonic Minor*,—each of which has its characteristic structure. The *structure*, and also the *noting* of these scales, must be relatively the same, when transposed into other keys, as they are in their original positions.

THE MAJOR SCALE.

The student will write the Major Scale on all the natural, sharp, and flat letters, in twenty-one different keys, beginning as follows:—

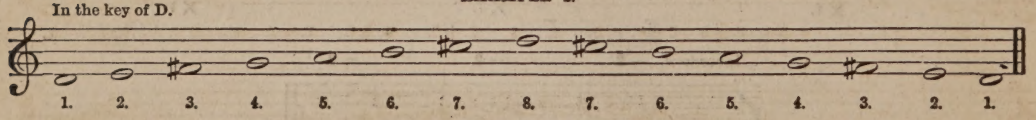
EXAMPLE 1.

In the key of C.



EXAMPLE 2.

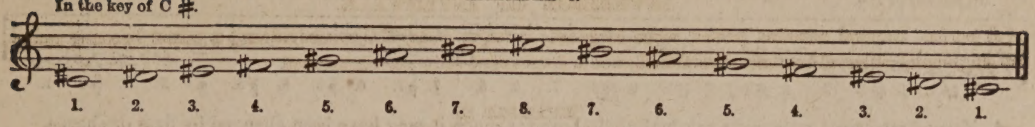
In the key of D.



After having written this scale in the key of each natural letter, the student will write it in the keys of all the sharp and flat letters.

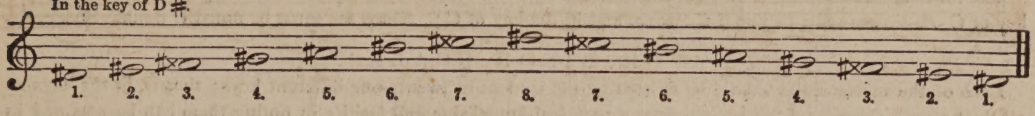
EXAMPLE 3.

In the key of C ♯.



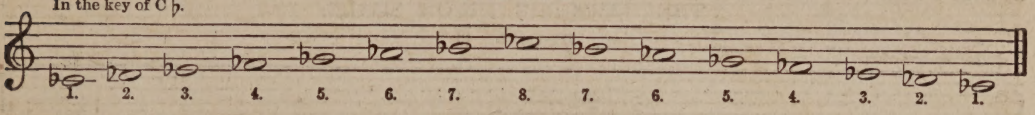
EXAMPLE 4.

In the key of D ♯.



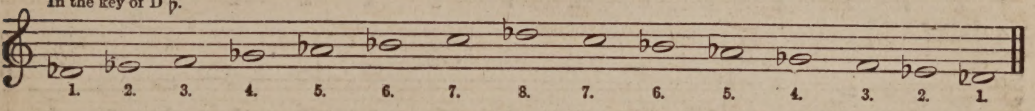
EXAMPLE 5.

In the key of C ♭.



EXAMPLE 6.

In the key of D ♭.

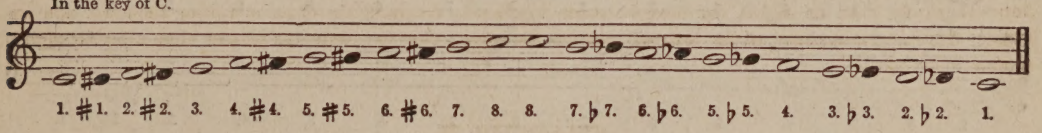


THE CHROMATIC SCALE.

This Scale involves all the tones of the Major or Minor Scales, from *One* to *Eight*, inclusive. In the chromatic scale ascending, the tone between *one* and *two* must be noted ♯ 1., between *two* and *three*, ♯ 2., &c.; and descending, these tones must be noted ♭ 3., ♭ 2., &c. Noting is to music what orthography is to language.

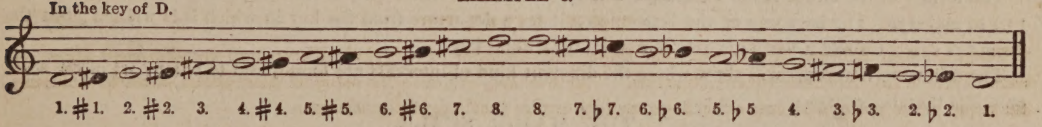
EXAMPLE 7.

In the key of C.



EXAMPLE 8.

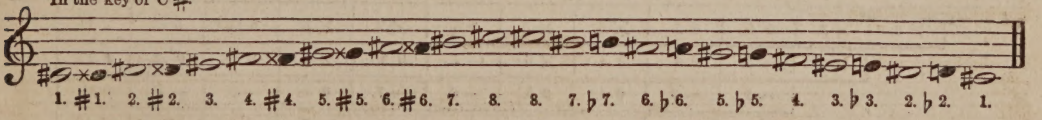
In the key of D.



Having written this scale in the key of each natural letter, the student will write it in the keys of each sharp and flat letter.

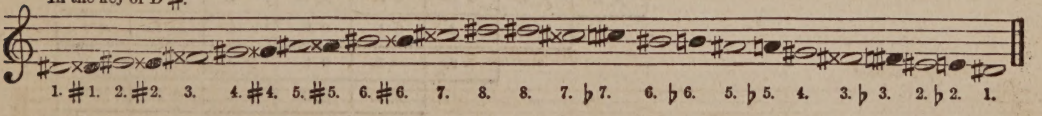
EXAMPLE 9.

In the key of C ♯.

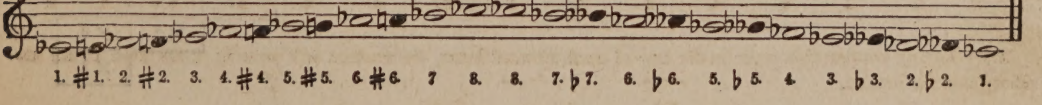


EXAMPLE 10.

In the key of D ♯.

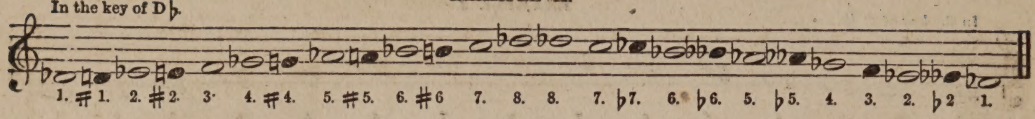


In the key of C ♭.



EXAMPLE 12.

In the key of D♭.



A *Natural* restores a note to its original pitch, however much it may have been changed by flats or sharps.

The tones of the Chromatic Scale must be noted with reference to the key to which they belong; thus: in the key of C, *Sharp one* must be noted C Sharp, and in the key of C ♯, *Sharp one* must be noted C double Sharp, &c.

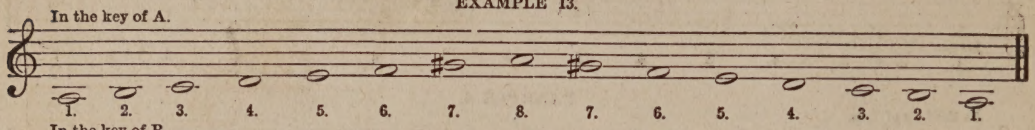
THE MINOR SCALES.

Each of the minor scales should be written by the student in twenty-one different keys; that is, in the keys of all the natural, sharp, and flat letters, since a practical knowledge and facility in noting them can be attained by no other means.

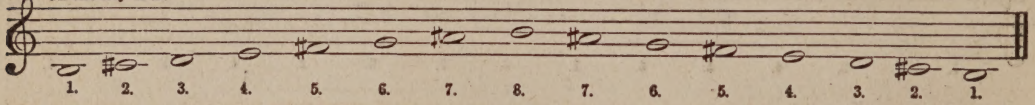
THE HARMONIC MINOR SCALE.

EXAMPLE 13.

In the key of A.



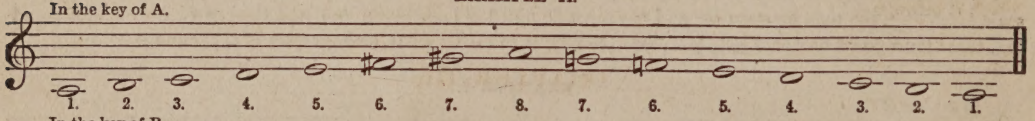
In the key of B.



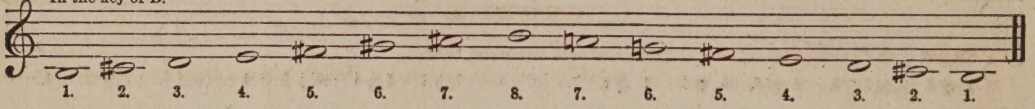
THE MELODIC MINOR SCALE.

EXAMPLE 14.

In the key of A.



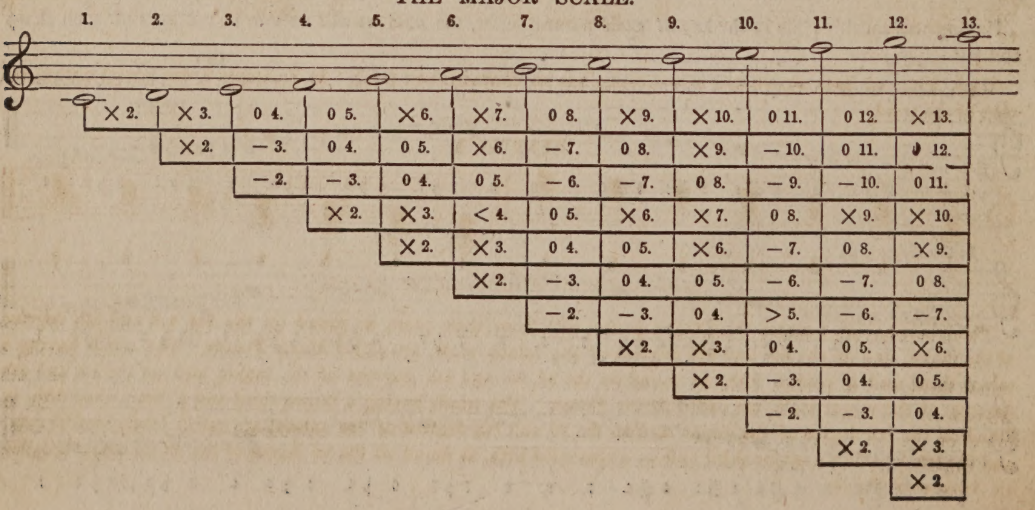
In the key of B.



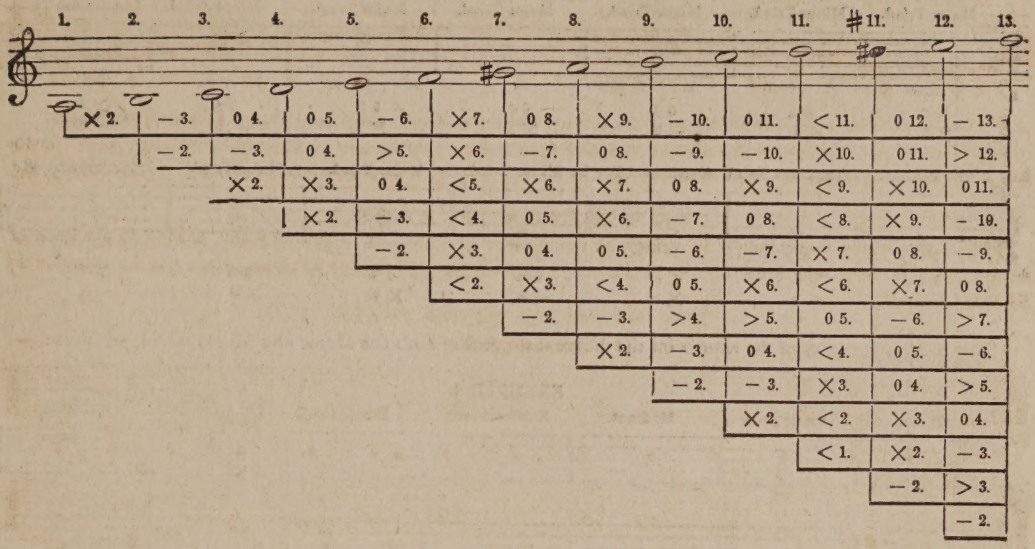
The former of the minor scales (Example 13,) is constructed with a view to harmony, and the latter (Example 14,) to melody. The harmony of the latter necessitates a departure from the key in which it is written; but the former is susceptible of a harmony peculiar to its individual key.

The following diagrams will show where the different kind of intervals are found, and to what part of the scale or scales they belong:—

THE MAJOR SCALE.



THE MINOR SCALE.



1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	#11.	12.	13.
× 2.	— 3.	0 4.	0 5.	— 6.	× 7.	0 8.	× 9.	— 10.	0 11.	< 11.	0 12.	— 13.	
	— 2.	— 3.	0 4.	> 5.	× 6.	— 7.	0 8.	— 9.	— 10.	× 10.	0 11.	> 12.	
		× 2.	× 3.	0 4.	< 5.	× 6.	× 7.	0 8.	× 9.	< 9.	× 10.	0 11.	
			× 2.	— 3.	< 4.	0 5.	× 6.	— 7.	0 8.	< 8.	× 9.	— 10.	
				— 2.	× 3.	0 4.	0 5.	— 6.	— 7.	× 7.	0 8.	— 9.	
					< 2.	× 3.	< 4.	0 5.	× 6.	< 6.	× 7.	0 8.	
						— 2.	— 3.	> 4.	> 5.	0 5.	— 6.	> 7.	
							× 2.	— 3.	0 4.	< 4.	0 5.	— 6.	
								— 2.	— 3.	× 3.	0 4.	> 5.	
									× 2.	< 2.	× 3.	0 4.	
										< 1.	× 2.	— 3.	
											— 2.	> 3.	
												— 2.	

As the interval from the *sixth* to the *sharp eleventh* of the minor scale constitutes a part of an important and much used chord, the sharp eleventh is introduced here to show its appropriate place in the scale, and the key to which it belongs.

CHAPTER III.

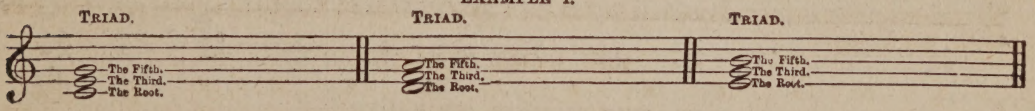
CHORDS.

A Chord is the expression of two or more tones at the same time.

A chord comprising any given note, its third and its fifth is called a *Triad;* hence a triad is a chord of three parts.

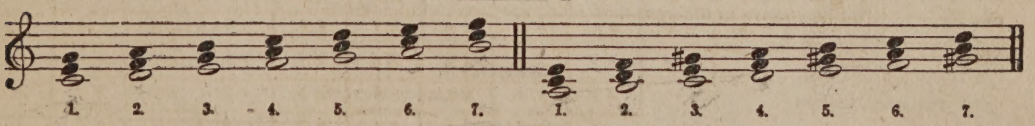
The letter on which the chord is constructed, — that is, from which the intervals reckon a third and a fifth, is the *Root* of the chord.

EXAMPLE 1.



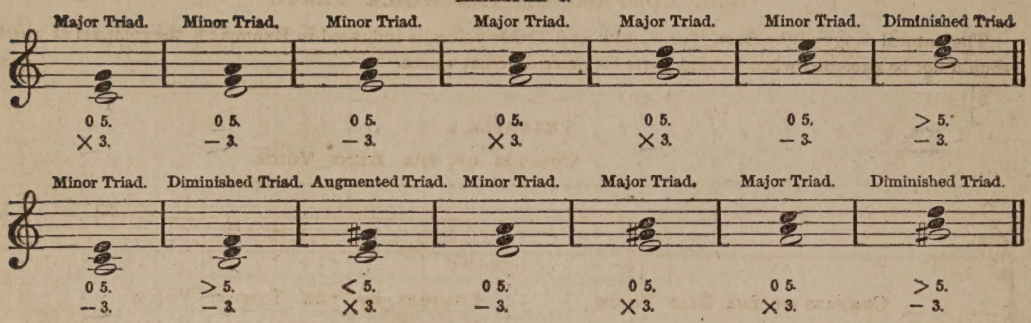
Each letter of both major and minor scales has its characteristic triad. In Example 2, the lowest note is the root of the triad.

EXAMPLE 2.



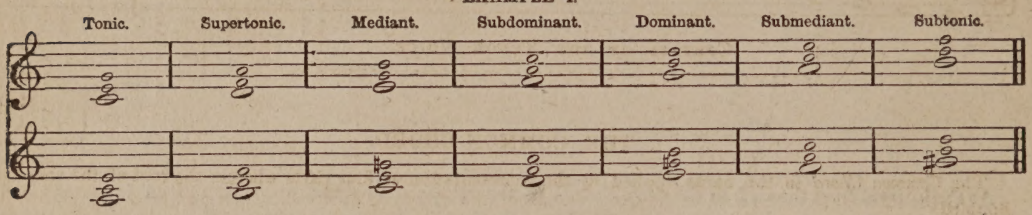
The triads having a major third and a perfect fifth from their roots, as found on the 1st, 4th and 5th degrees of the major, and on the 5th and 6th degrees of the minor scale, are called *Major Triads.* The triads having a minor third and a perfect fifth, as found on the 2d, 3d and 6th degrees of the major, and on the 1st and 4th degrees of the minor scale, are called *Minor Triads.* The triads having a minor third and a diminished fifth, as found on the 7th degree of the major, and on the 2d and 7th degrees of the minor, are called *Diminished Triads;* and the triad having a major third and an augmented fifth, as found on the 3d degree of the minor scale, is called an *Augmented Triad.*

EXAMPLE 3.



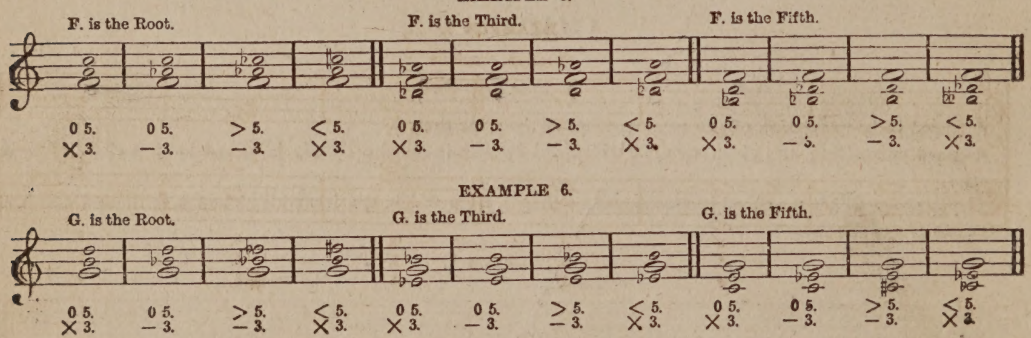
The Harmonic names of the chords on the different degrees of both the Major and Minor scales, are thus: —

EXAMPLE 4.



The student will construct the four different kinds of triads on all the natural, sharp, and flat letters, in the following manner: —

EXAMPLE 5.

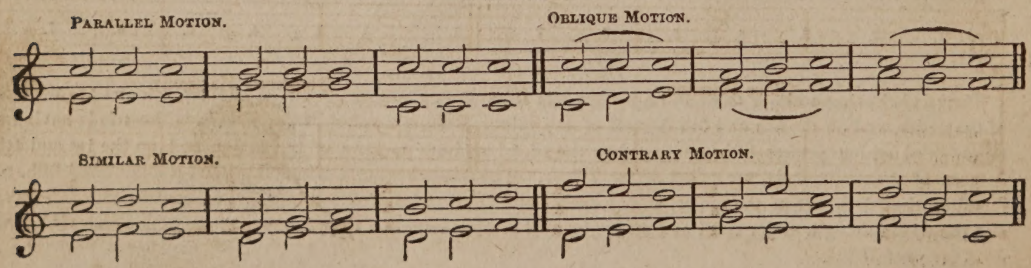


EXAMPLE 6.

THE MOTION OF PARTS.

Motion is the melody of any two parts with reference to each other. When two melodies move in the same line of pitch, the motion is *Parallel;* when the one moves in the same line of pitch, and the other moves up or down, the motion is *Oblique;* when the two parts move in the same direction, either up or down, the motion is *Similar*, and when they move in different directions, the motion is *Contrary*.

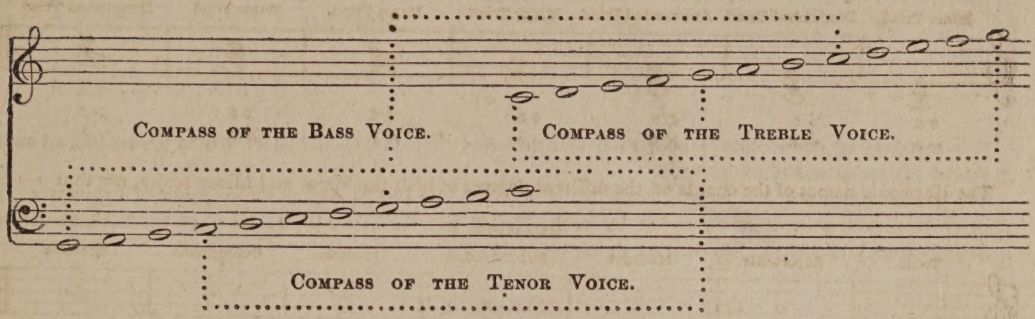
EXAMPLE 7.



THE COMPASS OF THE VOICE PARTS.

The natural range of the Bass, Tenor, Alto and Treble voices, is indicated in Example 8, the compass of which should not be exceeded when writing parts for these different voices.

EXAMPLE 8.



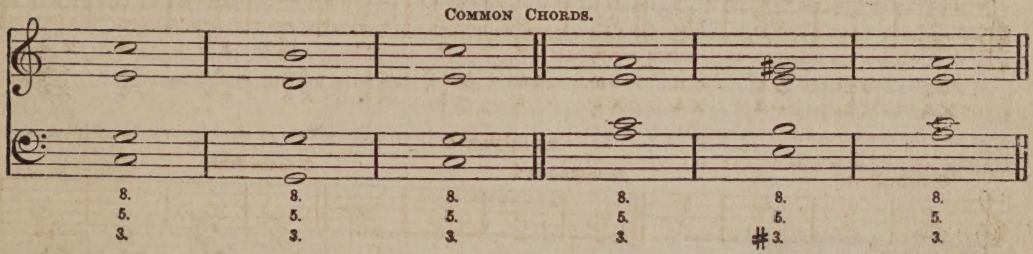
THE COMMON CHORD.

The *Common Chord* is the name applied to the representation of four parts wherein the root of the chord is doubled.

The student may here drop the use of the sign by which the character of intervals is indicated, but he should be no less mindful of the characteristic of each interval involved in the chords.

EXAMPLE 9.

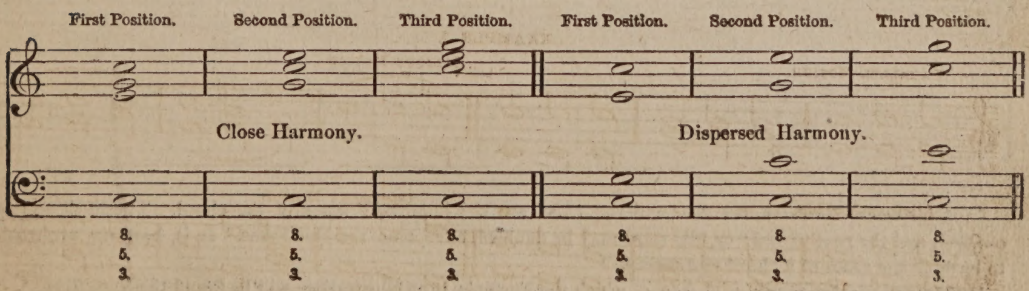
Common Chords.



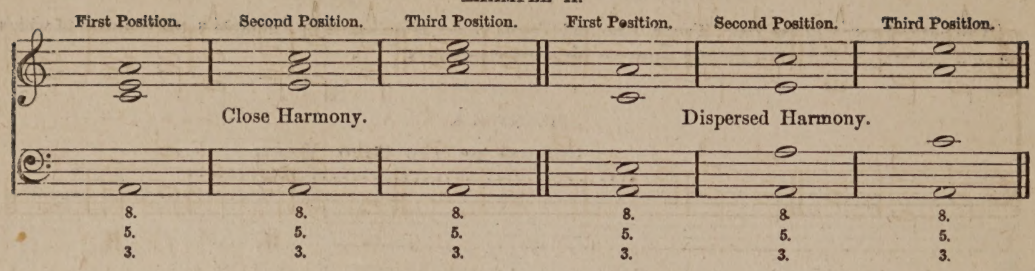
THE POSITION OF THE CHORDS.

When the eighth of the root is uppermost, the chord is in its *First Position;* when the third is uppermost, it is in its *Second Position;* and when the fifth is uppermost, it is in its *Third Position.* There may be as many positions as there are different letters employed in the chord.

EXAMPLE 10.



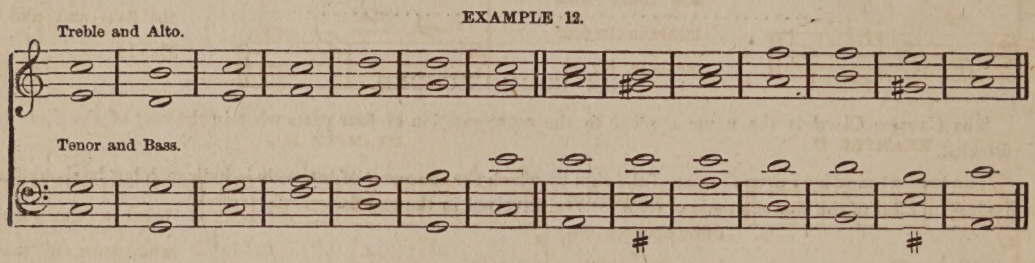
EXAMPLE 11.



The positions of the chords in both close and dispersed harmony, should be written by the student on each degree of the major and minor scales.

The Bass and Tenor will be written on the lower, and the Alto and Treble, on the upper of two staves. The Alto must not be more than an eighth below the Treble, nor the Tenor more than an eighth below the Alto; but the Bass may be more or less than an eighth below the Tenor.

EXAMPLE 12.



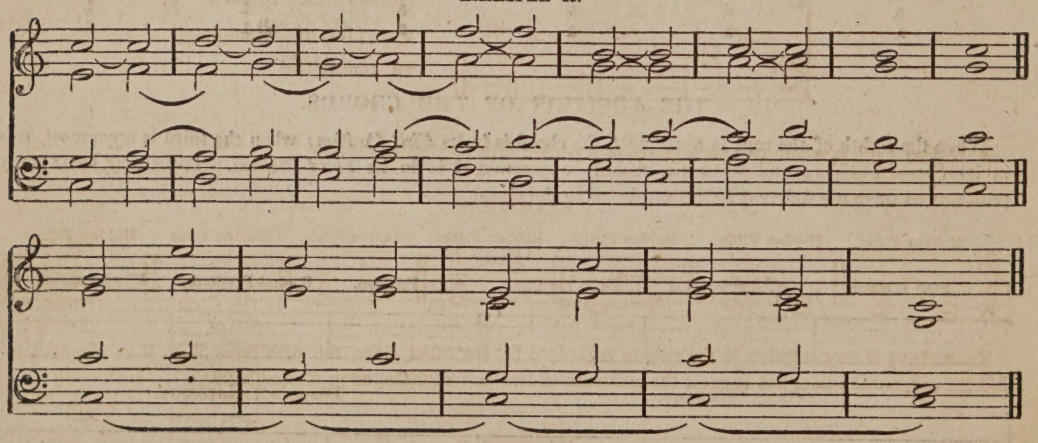
The use of figures to indicate the intervals of the chords will be suspended till other forms of the chords are introduced. The absence of figures under a bass note, implies the intervals, three, five and eight.

A Flat, Sharp, or Natural, is intended for the *third* from the bass note under which it is placed. (Example 12.)

When the same letter is employed in two consecutive chords, it should be kept in the same part. If the bass remain on the same letter, this rule is inactive. (Example 13.)

While there are many exceptions to this rule, its claims deserve consideration, as the observance of it serves to bind the chords together.

EXAMPLE 13.

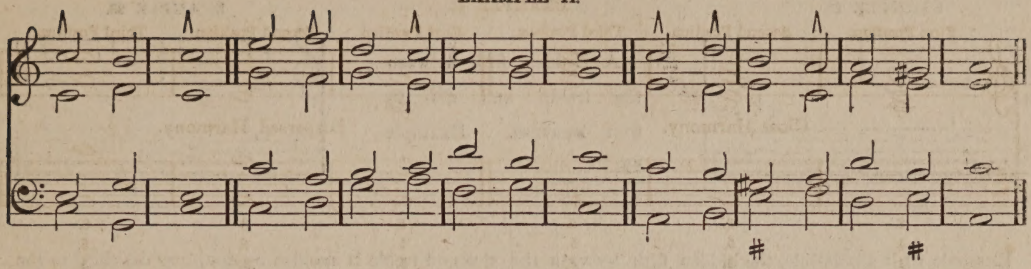


In Four-voice Harmony, the *Root* and the *Third* are the important tones of the chord. The Fifth may be omitted, and the root tripled; or, the third may be doubled, except on the Dominant. It is, however, preferable to have all the tones of a chord represented.

Over the particular chord, or chords, of which the Formula is an illustration, will be found the sign, thus, ∧.

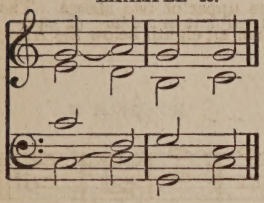
Over the ~~particular~~ Chord illustrating the Subject of the Formula will be found

EXAMPLE 14.



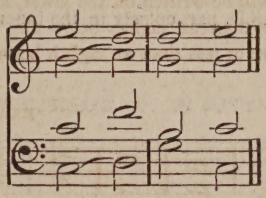
Two Perfect fifths should not occur between the same two parts in consecutive chords.

EXAMPLE 15.



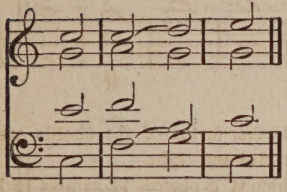
Consecutive fifths between the bass and treble in the first measure. Ex. 15.

EXAMPLE 16.



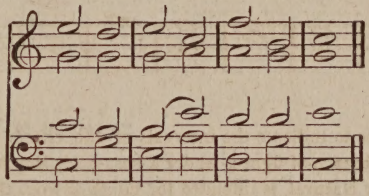
Consecutive fifths between the bass and alto. Ex. 16.

EXAMPLE 17.



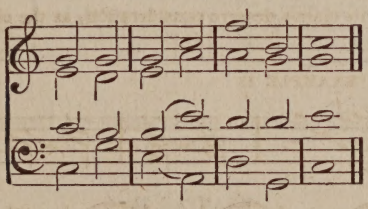
Consecutive fifths between the bass and treble. Ex. 17.

EXAMPLE 18.



Consecutive fifths between the bass and tenor in the second measure. Ex. 18.

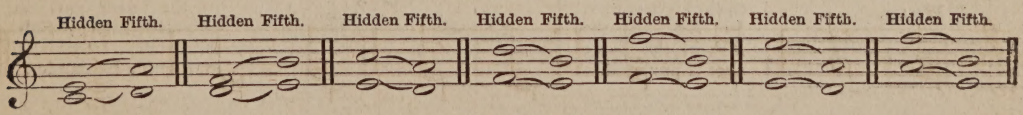
EXAMPLE 19.



The contrary motion renders the consecutive fifth in Example 19, admissible.

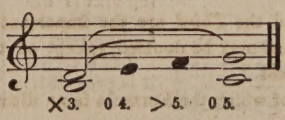
A *Hidden Fifth* is where two parts move to a perfect fifth by similar motion.

EXAMPLE 20.

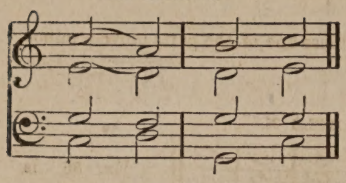


Example 21 is an exception to the rule in regard to hidden fifths, since the fifth from B. to F. is diminished and the progression does not suggest the existence of two perfect fifths, as in Example 20.

EXAMPLE 21.

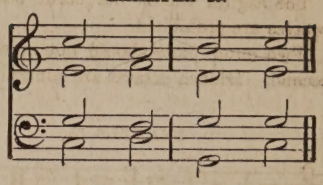


EXAMPLE 22.



A Hidden fifth between the treble and alto in first measure. Example 22.

EXAMPLE 23.

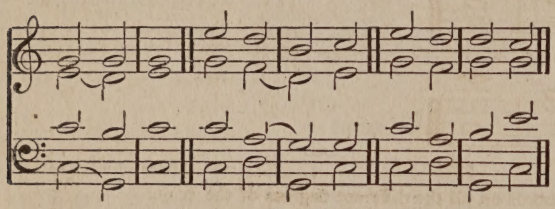


Example 23 is admissible, the hidden fifth between the alto and treble is avoided by doubling the third in the second chord, and the hidden fifth between the bass and alto moves to the dominant.

The fifth must be taken in contrary motion with the part that moves to the root of the chord, to avoid consecutive and hidden fifths.

Hidden fifths are admissible, particularly in the inner parts when moving to the dominant or tonic. (Examples 24, 25, and 26.)

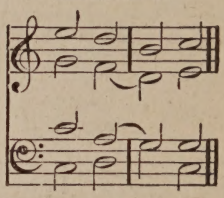
EXAMPLE 24. EXAMPLE 25. EXAMPLE 26.



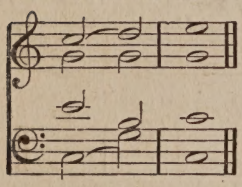
Example 26 is free from hidden fifths, and is therefore, preferable.

Example 25 may be improved by contrary motion, thus, Ex. 27.

EXAMPLE 27.

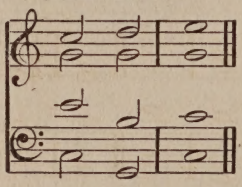


EXAMPLE 28.



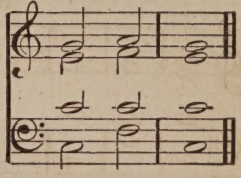
Ex. 28 is good, but Ex. 29, where there is no hidden fifth, is better.

EXAMPLE 29.



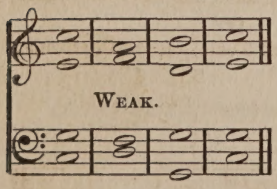
The hidden fifth from the Subdominant to the tonic, between the outer parts, is admissible. Ex. 30.

EXAMPLE 30.



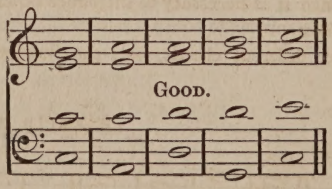
The fifth should not occur in the highest part on any other than the Subdominant, Dominant, or Tonic, unless prepared.

EXAMPLE 31.



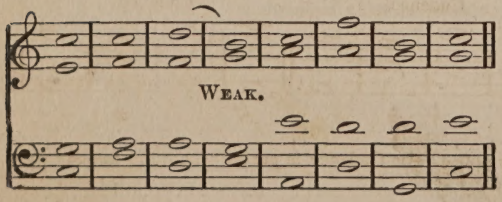
In the second chord, Ex. 31, the fifth is unprepared in the highest part. In Ex. 32, the fifth in the upper part is prepared.

EXAMPLE 32.



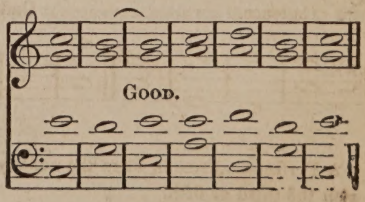
Ex. 32 illustrates the importance of preparing the fifth when it occurs in the upper part on any other than the Sub dominant, Dominant, and Tonic harmonies.

EXAMPLE 33.



In the fourth chord, Ex. 33, the fifth is unprepared in the highest part. In Ex. 34, it is prepared.

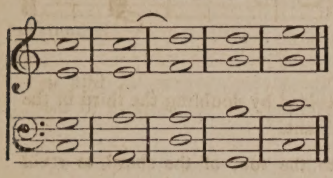
EXAMPLE 34.



The Eighth should not occur between the same two parts in two consecutive chords; therefore, consecutive octaves are prohibited.

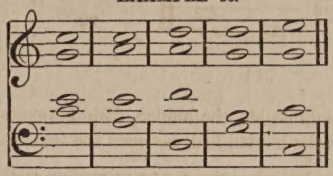
Two outer parts should not move up to an octave, nor to an unison, unless one of the parts move a minor second. Hidden octaves are admissible in the inner parts.

EXAMPLE 35.



Hidden octaves between the outer parts, the bass and treble. Ex. 35. Contrary motion between these parts will render the progression pure. Ex. 36.

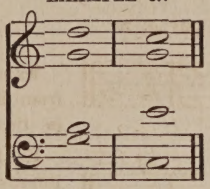
EXAMPLE 36.



Ex. 36 is written in accordance with all the rules thus far suggested.

In four-part composition, the hidden octave between the outer parts from the dominant to the tonic, is admissible. (Example 37.)

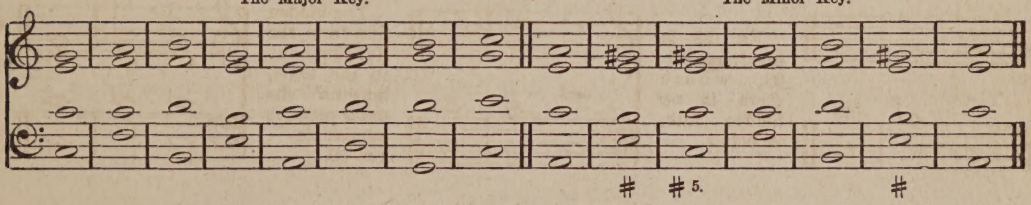
EXAMPLE 37.



The harmony in Example 38, passes through the chords on all the different degrees of the scale.

EXAMPLE 38.

The Major Key. The Minor Key.



When a flat, sharp, or natural, occurs before any other interval than the third, the sign must be followed by the figure indicating the interval. (Example 38.)

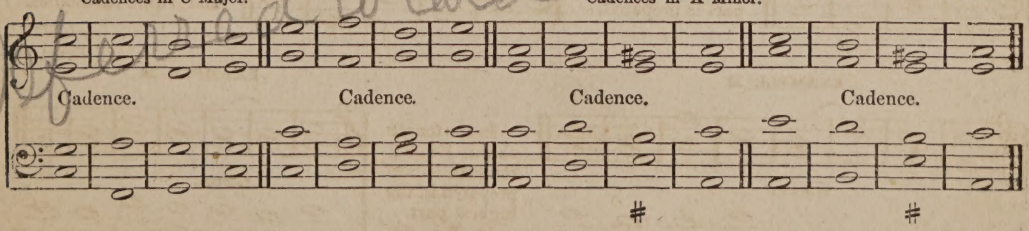
The idea of a key cannot be established in the mind by a single chord, for the same chord may belong to several different keys, hence it is necessary to introduce other chords to confirm the tonic, and this confirmation of the key is called a *Cadence*.

A *Cadence* requires three different chords, viz.: the Subdominant, Dominant, and Tonic; or, the Supertonic, Dominant, and Tonic.

EXAMPLE 39.

Deferred to later in the work

Cadences in C Major. Cadences in A Minor.



A Perfect Cadence is when the melody ends on the key note. The Cadence is partial where the melody ends with the third or fifth.

So the latter part of the

At this stage of the work, no part is allowed to move an augmented interval, or a major seventh.

THE HARMONIES,

TO THE DIRECT FORMS OF WHICH, THE COMMON CHORD ON THE DIFFERENT DEGREES OF THE MAJOR SCALE MAY MOVE.

The Tonic may move to the Subdominant, Dominant, or Submediant; or, to the Supertonic or Mediant when the fifth is taken in one of the inner parts. It cannot move to the direct form of the Subtonic.

The Supertonic may move to the Dominant, Submediant, or Subtonic; or, to the Mediant, when the fifth is in an inner part. Its progression to the Subdominant is distinguished by weakness. It cannot move to the direct form of the Tonic.

The Mediant may move to the Subdominant, Submediant, or Tonic. The progression to the Supertonic, or Subtonic, is coarse, and to the Dominant, is weak.

The Subdominant may move to the Tonic, Supertonic, Dominant, or Subtonic. The progression to the Mediant is coarse, and to the Submediant, is weak.

The Dominant may move to the Tonic, Mediant, or Submediant. The progression to the Supertonic, or Subdominant, is false, and that to the Subtonic, is coarse.

The Submediant may move to the harmony on any degree of the scale; it is, however, weak when followed by the Tonic.

The Subtonic may move to the Mediant, or Dominant.

THE MINOR SCALE.

The Tonic may move to the Supertonic, Subdominant, Dominant, or Submediant; but cannot move to the Mediant or Subtonic.

The Supertonic may move to the Dominant, or Subtonic; but cannot move to any other degree of the scale.

The Mediant may move to the Tonic, or Submediant. The progression to the Subtonic is weak, and to the other degrees of the scale, is more or less false.

The Subdominant may move to the Tonic, Supertonic, Dominant, or Subtonic.

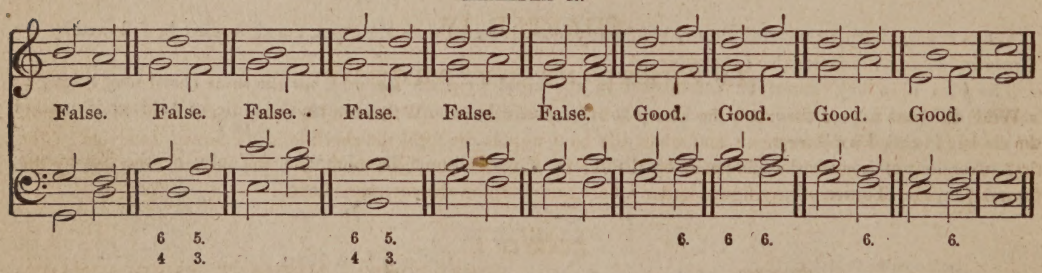
The Dominant may move to the Tonic, Mediant, or Submediant.

The Submediant may move to the Supertonic, Mediant, Subdominant, or Dominant.

The Subtonic may move only to the Dominant.

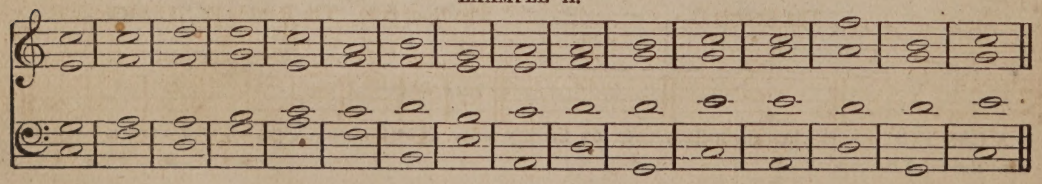
The progression to the direct form of any chord, to whose third and fifth the parts respectively move down a major second, is false, as also between two consecutive chords having major thirds, the root of whose latter chord is a major second below the former. (Example 40.)

EXAMPLE 40.



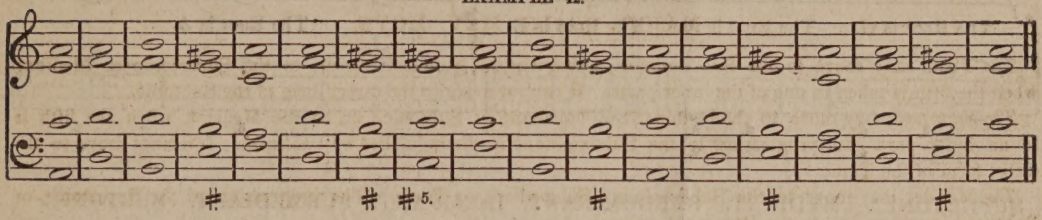
Where one or the other, or both, of the chords are inverted, there is hardly a limit to the progressions, and indeed, the richest progressions may be obtained by means of inversion between those chords to whose direct form the progression is ungrateful.

EXAMPLE 41.



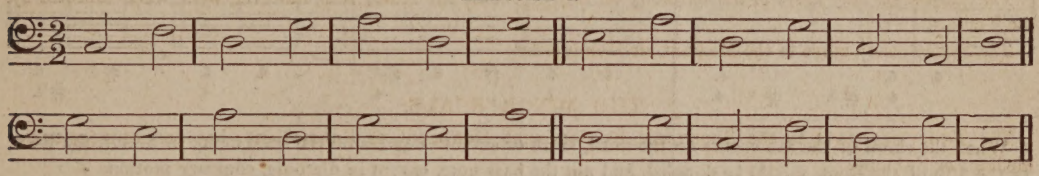
The student will write Example 41 in the key of C, beginning with E, in the treble, and then, again, beginning with G, in the treble; and then he will transpose it into all the sharp keys as far as F ♯, and all the flat keys as far as G ♭, conforming to the given rules as far as possible.

EXAMPLE 42.

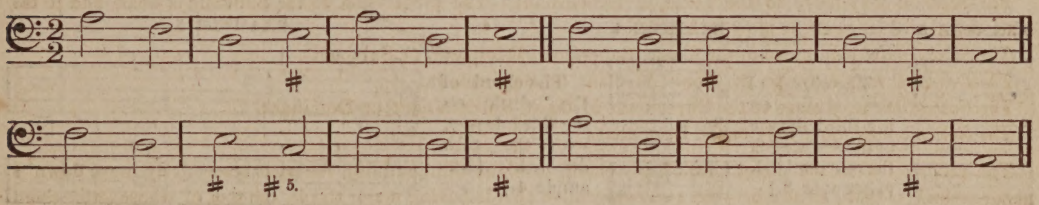


The student will write Example 42, beginning with each position of the Tonic, and transpose it into all the sharp minor keys to D ♯, and all the flat minor keys to E ♭. The more closely the given rules are observed, the more elegant will be the work.

EXERCISE 1.



EXERCISE 2.



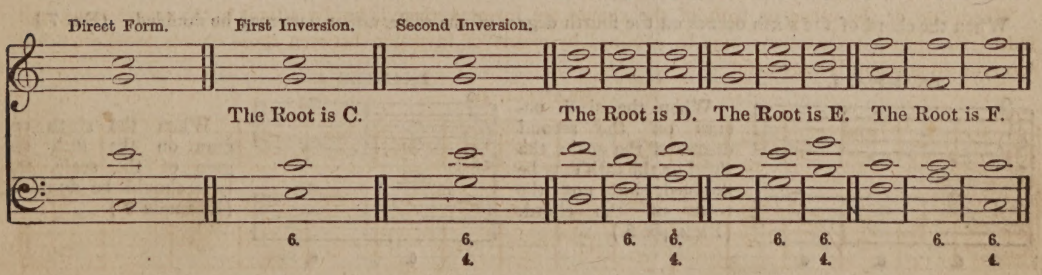
The student will write the harmony in all the positions of chords, and transpose these exercises into all the keys in common use.

CHAPTER IV.

INVERSIONS OF CHORDS.

When the bass note is the root, the chord is in its *Direct Form*. When the bass note is the third of the root, the chord is in its *First Inversion;* and when the bass note is the fifth, the chord is in its *Second Inversion*. The first inversion of a chord is indicated by the figure 6, under the bass note, and the second inversion by the figures $\frac{6}{4}$. The absence of any figure under a base note, implies the common chord.

EXAMPLE 1.



EXAMPLE 2.

DOMINANT. SUBMEDIANT. SUBTONIC. TONIC.

Direct Form. First Inversion. Second Inversion.

The Root is G. The Root is A. The Root is B. The Root is A.

6. 6. 4. 6. 6. 4. 6. 6. 4.

SUPERTONIC. MEDIANT. SUBDOMINANT. DOMINANT. SUBMEDIANT. SUBTONIC.

The Root is B. The Root is C. The Root is D. The Root is E. The Root is F. The Root is G♯.

6. 6. 4. ♯5. 6. ♯ 6. 4. 6. 6. 4. ♯ 6. ♯6. 4. 6. 6. 4. ♯6. 6. ♯4.

When the chord of the 6th occurs on the third, sixth or seventh degrees of the scale major or minor, the Root, or the fifth of the Root, should be doubled, and not the bass note, except in diatonic, contrary motion.

EXAMPLE 3.

6.

The chord of the sixth on the third degree of the scale, with the root doubled. (Example 3.)

EXAMPLE 4.

6.

The chord of the sixth on the third degree, with the fifth doubled. (Example 4.)

EXAMPLE 5.

6. 6.

The bass note is doubled in diatonic, contrary motion. (Example 5.)

EXAMPLE 6.

The fifth doubled. The root doubled. The root doubled. The fifth doubled.

6. 6. 6. 6.

When the chord of the sixth occurs on the fourth degree of the scale, either part may be doubled. (Ex. 7.)

EXAMPLE 7.

6. 6. 6.

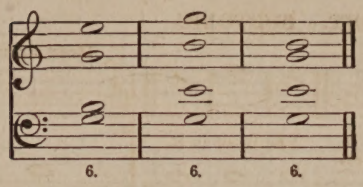
When the sixth occurs on the second degree of the scale, the third or the fifth may be doubled, but not the root of the chord. (Example 8.)

EXAMPLE 8.

6. 6.

When the sixth occurs on the fifth degree of the scale, the bass should be doubled (Example 9.)

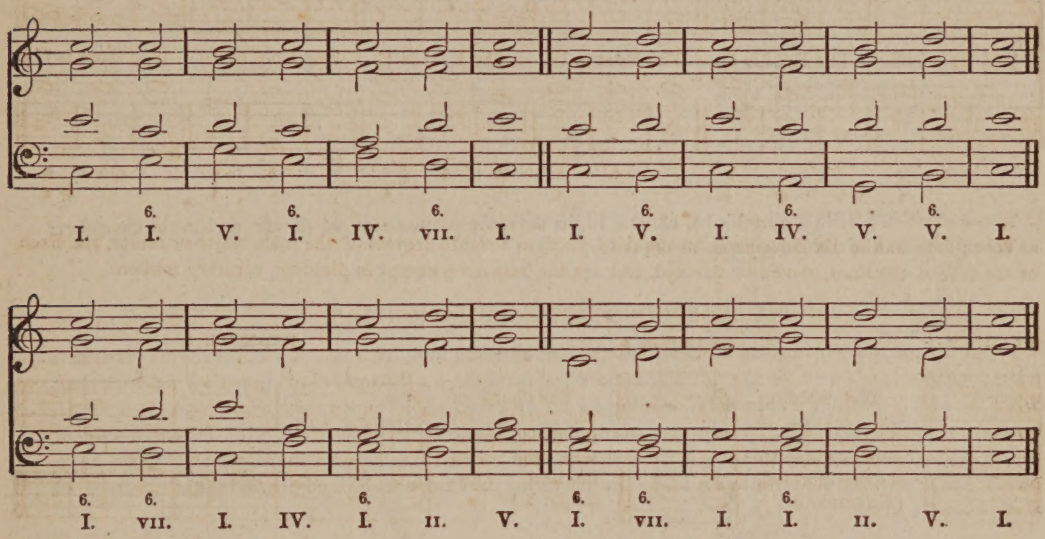
EXAMPLE 9.



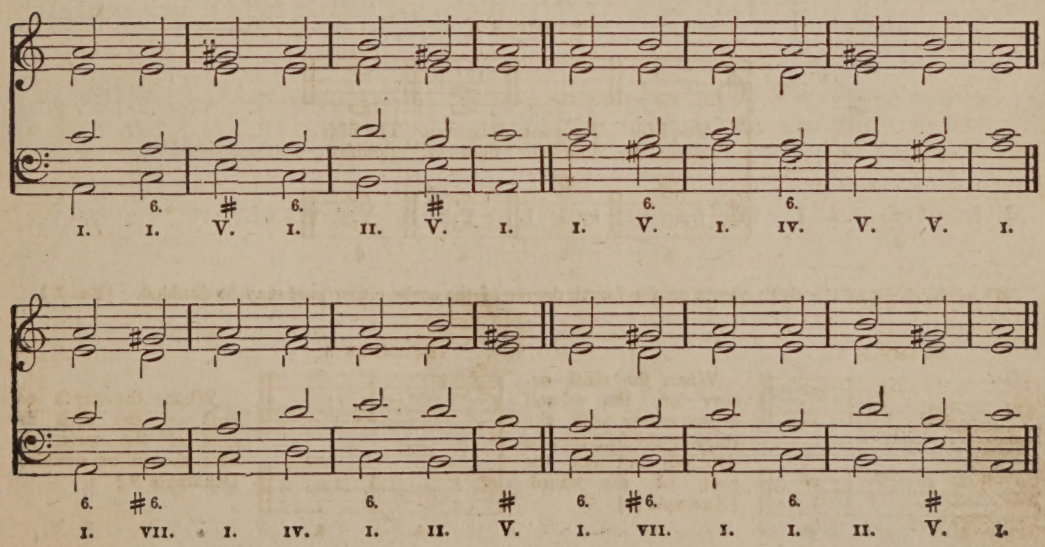
The figure sixth indicates the first inversion, of which the root of the chord is a third below.

The Roman figures are here used to indicate the degree of the scale on which the root of the chord may be found. The longer figures, thus, I., II., III., IV., &c., indicate a major, and the shorter figures, thus, i., ii., iii., iv., &c., indicate a minor chord.

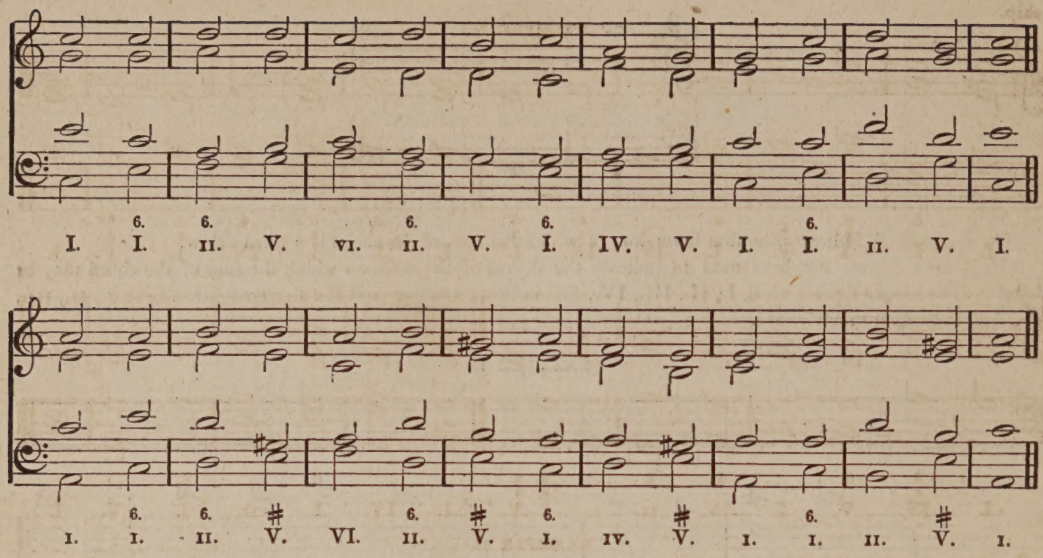
EXAMPLE 10.



EXAMPLE 11.



EXAMPLE 12.

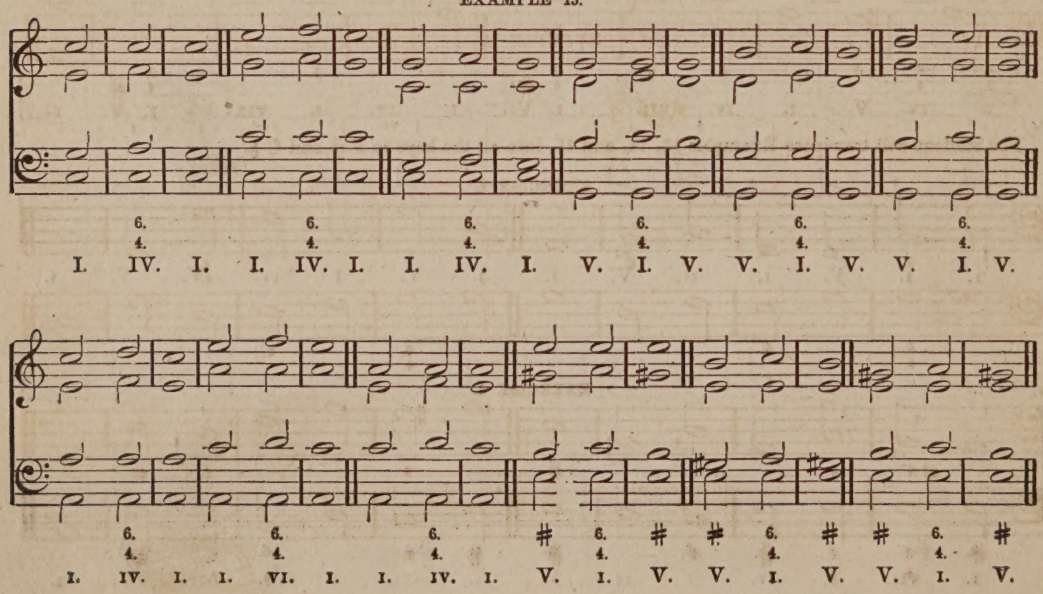


The student will write Examples 10, 11, and 12, in the different positions of the chords, and in the sharp keys as far as F ♯, and in the flat keys, as far as G ♭.

THE SECOND INVERSION OF CHORDS.

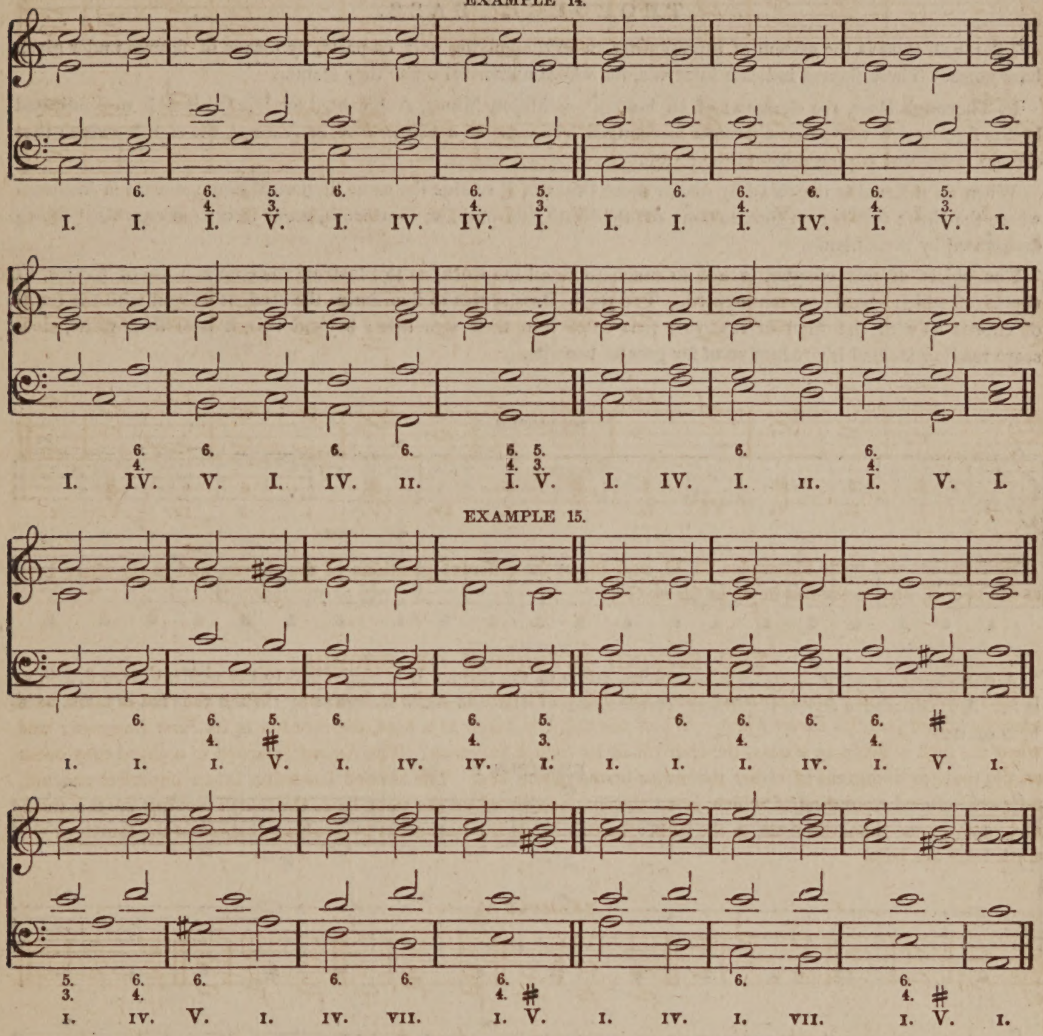
There are as many inversions as there are different letters in a chord, less one. When the root is taken as a bass, the chord is in its *Direct Form.* When the third is taken as a bass, the chord is in its *First Inversion;* and when the fifth is taken as a bass, the chord is in its *Second Inversion.* The *Second Inversion* of a chord may occur on the tonic or dominant of either the major or the minor key. The Second Inversion is an imperfect concord, the most natural resolution of which, is to the common chord on the same bass, the fourth moving to the third, and, at the same time, the sixth to the fifth. In this chord the bass must be doubled, instead of the fourth or the sixth from the bass.

EXAMPLE 13.



In the Chord *Six-Four*, the bass may move diatonically or chromatically up or down; but it cannot move by a skip.

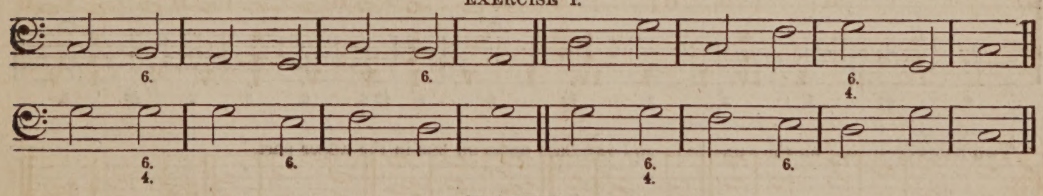
EXAMPLE 14.



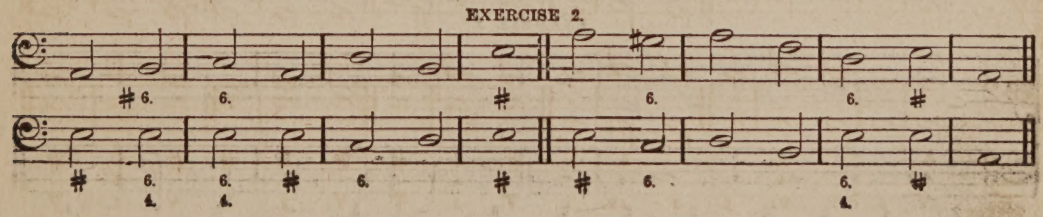
EXAMPLE 15.

The student will transpose Examples 13, 14, and 15, into all the keys to F ♯ and G ♭.

EXERCISE 1.



EXERCISE 2.



CHAPTER V.

THOROUGH BASS.

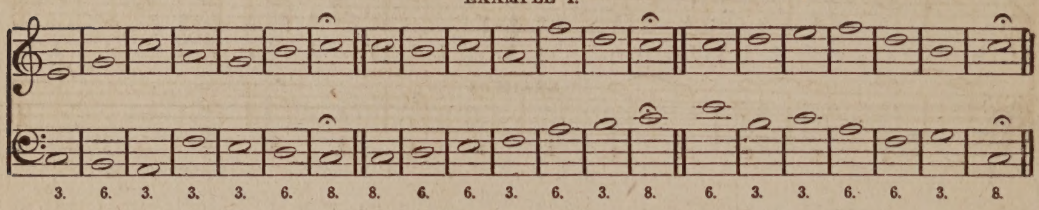
Thorough Bass is the system of representing an accompanying part, or parts, by means of figures under given bass notes. These figures indicate intervals, for whose numerical name they stand.

In Thorough Bass, the character of an interval, as Major, Minor, Augmented, or Diminished, is not indicated by the figure; but when that character is changed by means of a *Sharp, Flat,* or *Natural,* the sign by which that change is denoted is placed before the figure.

When an interval is increased by one or more Octaves, it retains the same numerical name, except in instances where the Ninth occurs as a Suspension; or, the Ninth, Eleventh, or Thirteenth, occur in certain organized chords designated by their names.

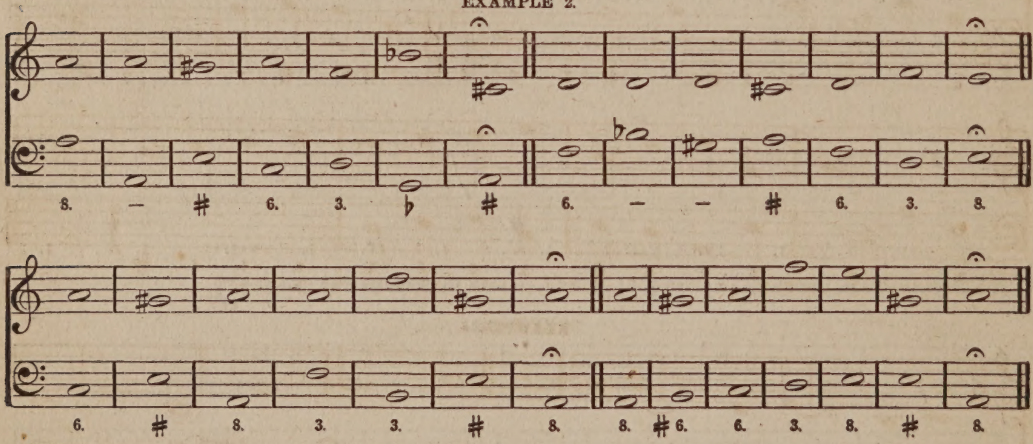
The object of this chapter, is not so much to detail the work, as to illustrate the common use of figures, by means of which chords are represented. Thorough Bass serves to familiarize the student as well with the forms of chords as with the kind of intervals that enter into their structure; beyond this, it is of little value, since score reading instead is productive of far greater benefits.

EXAMPLE 1.



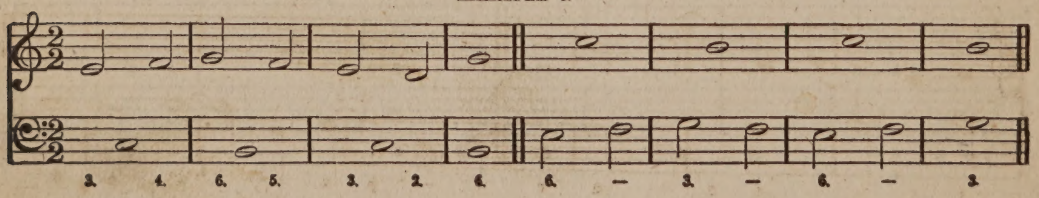
A flat, sharp, or natural, under a bass note, refers to the third. It is equivalent to the signs, thus, ♭ 3, ♯ 3, or ♮ 3. A Dash after a figure implies the continuance of the same note indicated by the figure it follows, while the bass moves.

EXAMPLE 2.

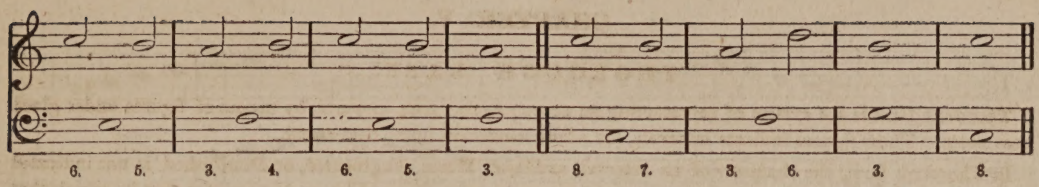


Two notes occurring on the same bass, and two bass notes on one in the upper part.

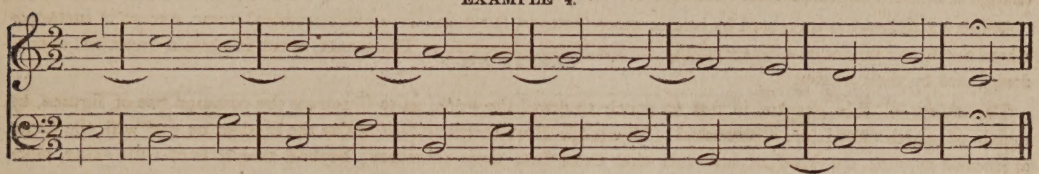
EXAMPLE 3.

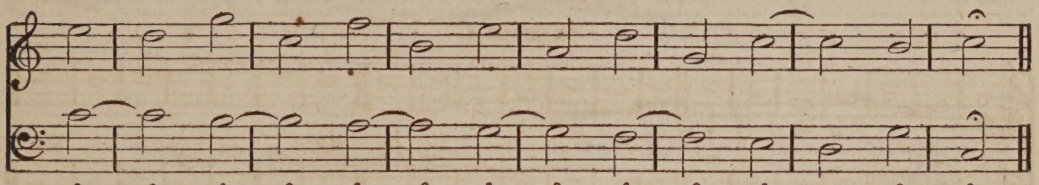


Two note in the Treble against one in the Bass: and alternated.



EXAMPLE 4.





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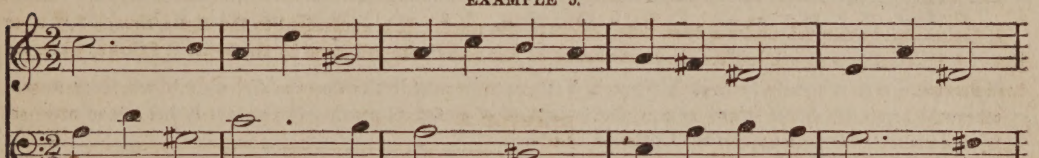
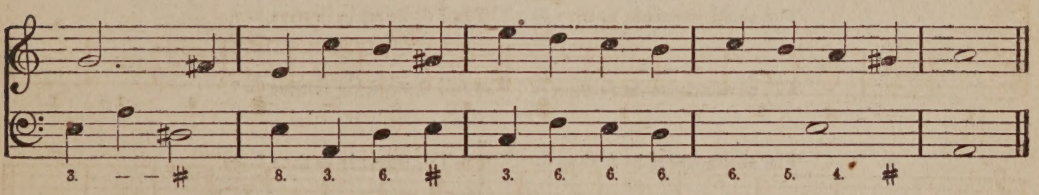
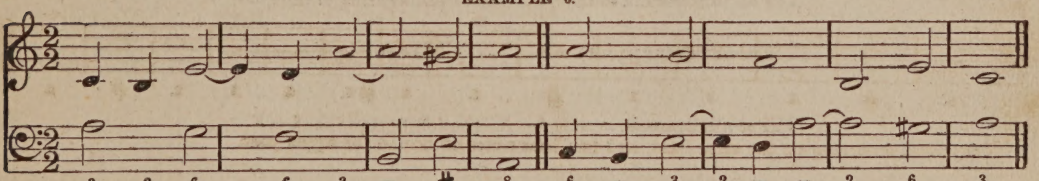
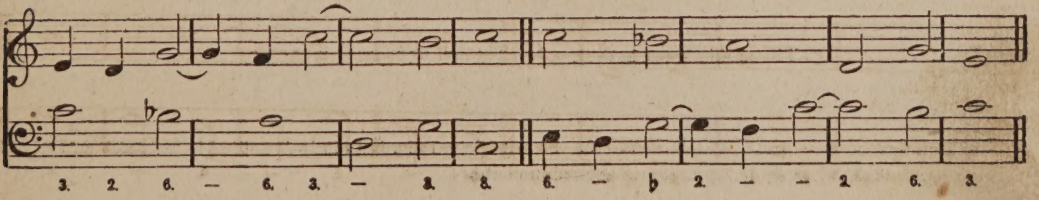


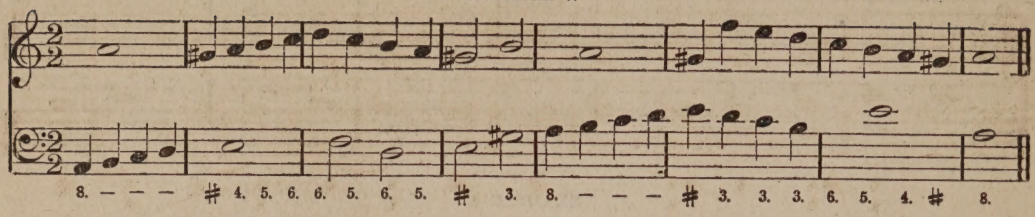


EXAMPLE 6.

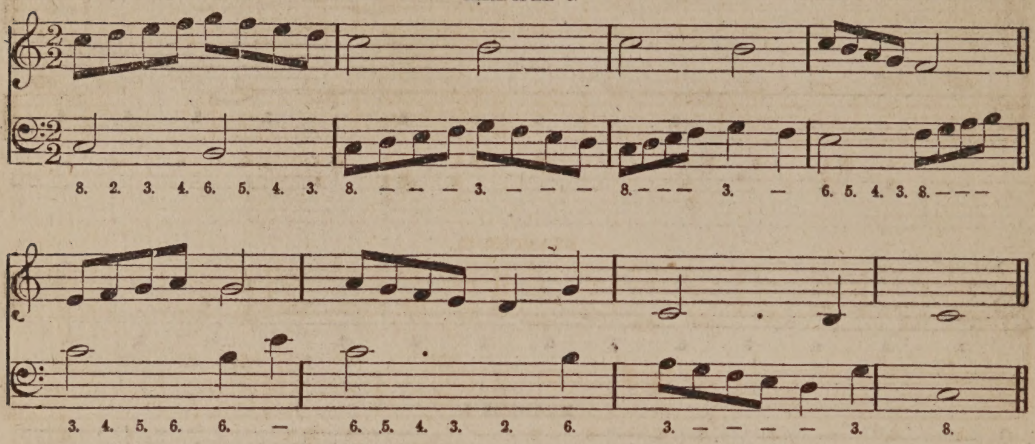




EXAMPLE 7.



EXAMPLE 8.



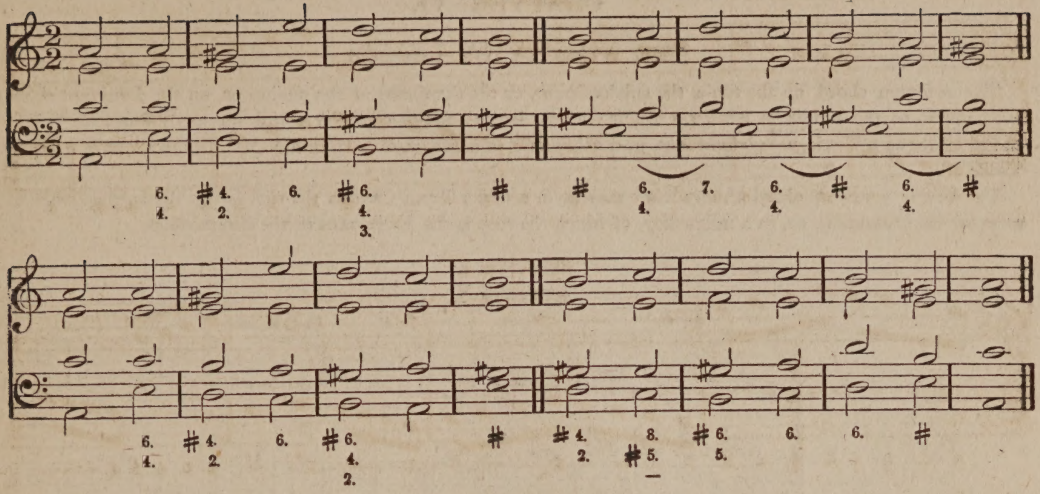
Figures are not generally used in Thorough Bass to represent the *Common Chord*, only where there would otherwise be room for doubt, or, to cancel the import of a figure previously employed; hence the absence of figures under the bass note implies the Common Chord.

The following shows the abridgement of the figuring employed to indicate chords: —

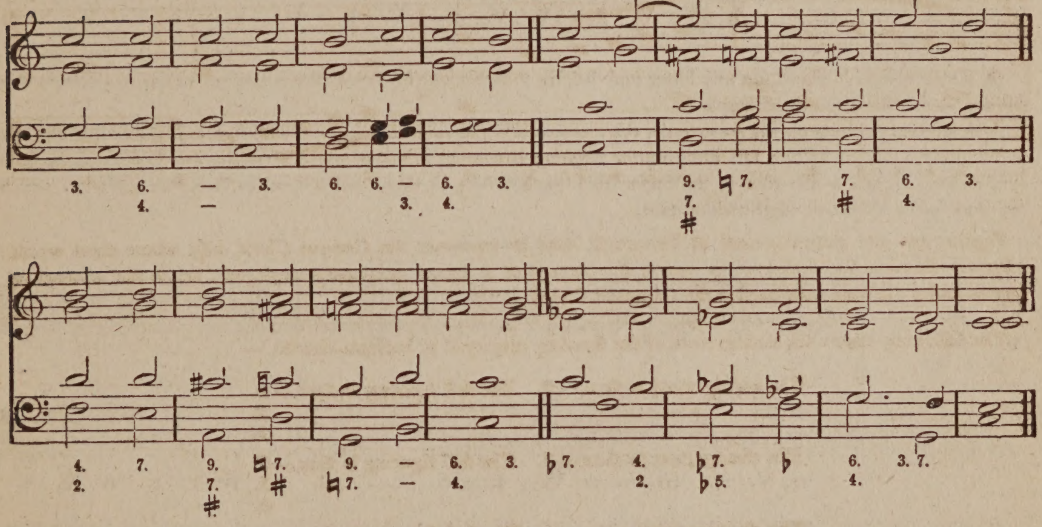
The abridgement is thus,— 3.	The full figuring is thus,— 8. 5. 3.
The abridgement is thus,— 7.	The full figuring is thus,— 7. 5. 3.
The abridgement is thus,— 6. 4.	The full figuring is thus,— 8. 6. 4.
The abridgement is thus,— 6.	The full figuring is thus,— 6. 3.
The abridgement is thus,— 6. 5.	The full figuring is thus,— 6. 5. 3.
The abridgement is thus,— 4. 3.	The full figuring is thus,— 6. 4. 3.
The abridgement is thus,— 4. 2.	The full figuring is thus,— 6. 4 2.
The abridgement is thus,— 9.	The full figuring is thus,— 9. 5. 3.

If a discord resolve to the Common Chord on the same bass note, the resolution must be indicated by one of these signs, thus, 3., or #, or 7., implying the common chord.

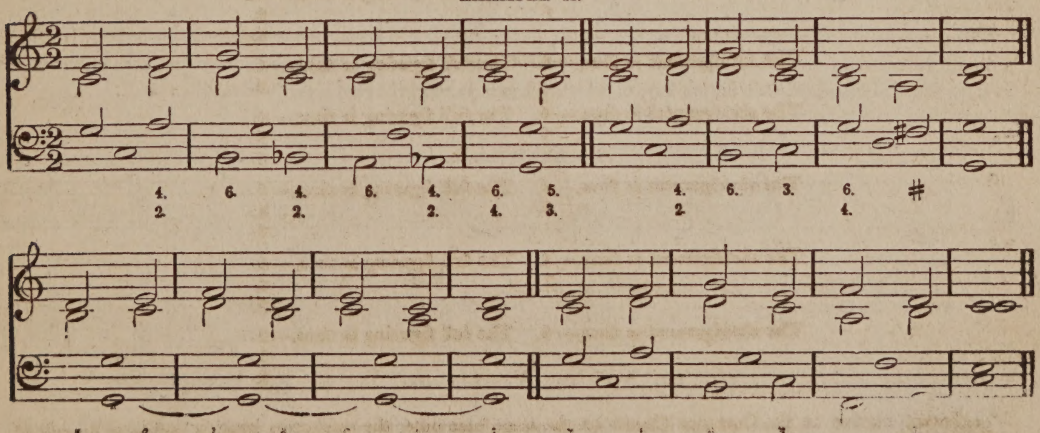
EXAMPLE 9.



EXAMPLE 10.



EXAMPLE 11.



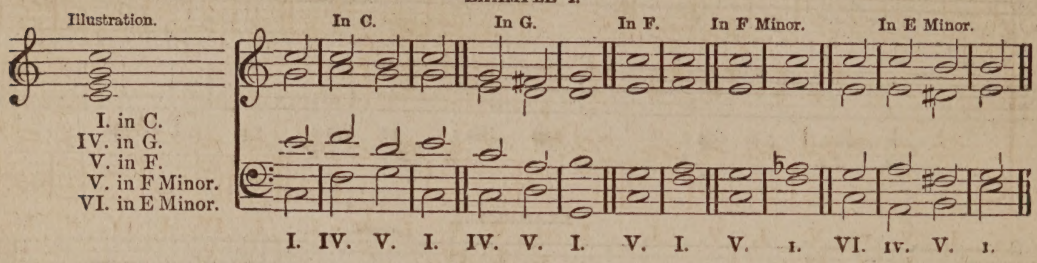
CHAPTER VI.

THE AFFINITY OF CHORDS.

The common chord on the tonic, the subdominant, or the dominant of the major, or, on the dominant or the submediant of the minor, is always a Major Chord; hence a major common chord on any letter may be construed either as a Tonic, a Subdominant, or a Dominant of a Major, or a Dominant or a Submediant of a Minor Tonic.

The major common chord on any letter may be in a major key, of which the root is the Tonic, the Subdominant, or the Dominant, or, in a minor key, of which the root is the Dominant or the Submediant.

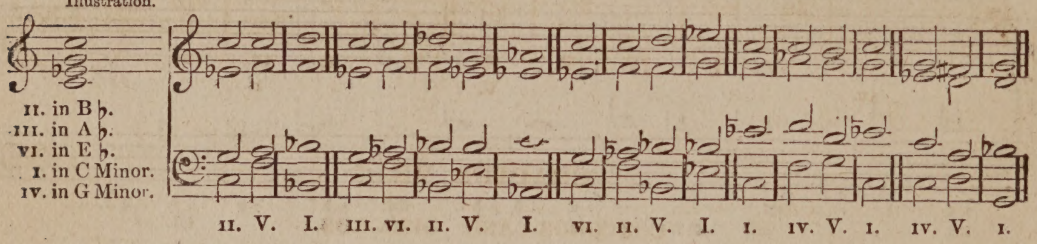
EXAMPLE 1.



A major common chord on any letter may belong to either one of five different tonics, — three major and two minor, — as illustrated in Example 1.

The common chords on the supertonic, the mediant and the submediant of the major, and on the tonic and the subdominant of the minor, are alike minor chords; hence the minor common chord on any letter may be in a major key, of which the root is the Supertonic, the Mediant, or the Submediant; or, in a minor key, of which the root is the Tonic, or the Subdominant.

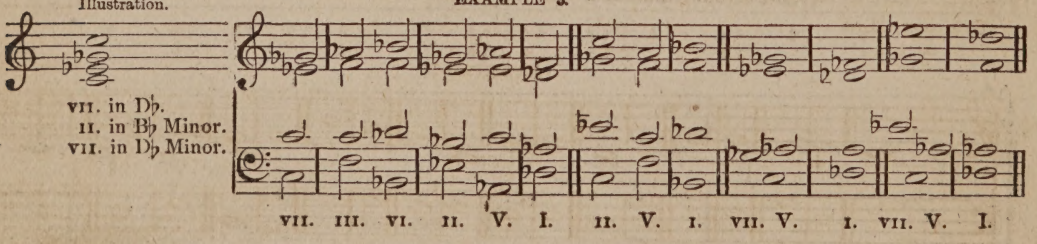
EXAMPLE 2



A minor common chord may be belong to either one of five different tonics, — three major and two minor. (Example 2.)

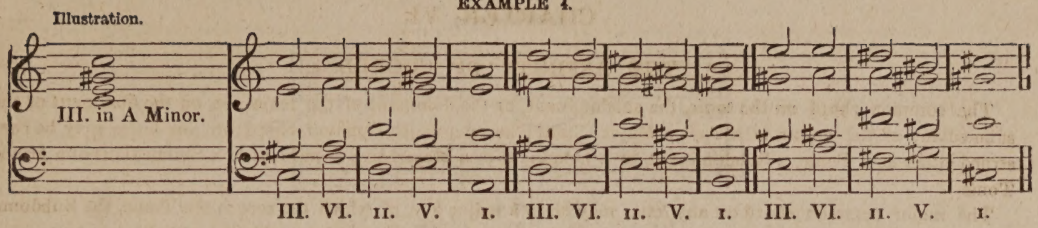
The common chord on the subtonic of the major, or, on the supertonic or the subtonic of the minor, is always a diminished chord; hence a diminished common chord on any letter may be either in a major key, of which the root is the Subtonic, or, in a minor key, of which the root is the Supertonic or the Subtonic.

EXAMPLE 3.

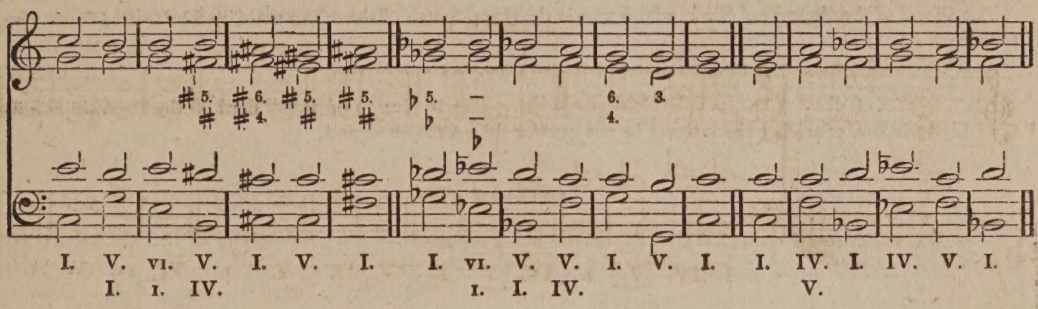


The chord on the mediant of the minor scale is an augmented common chord; hence an augmented common chord on any letter is in the minor key, of which the root is the mediant.

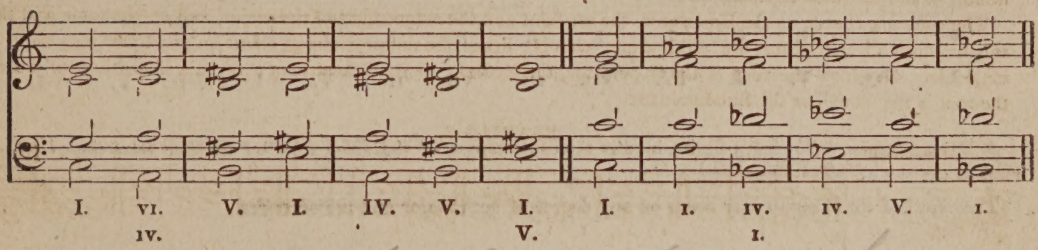
EXAMPLE 4.



EXAMPLE 5.



EXAMPLE 6.



Thorough Bass - Comes here

CHAPTER VII.

CONCORDS AND DISCORDS.

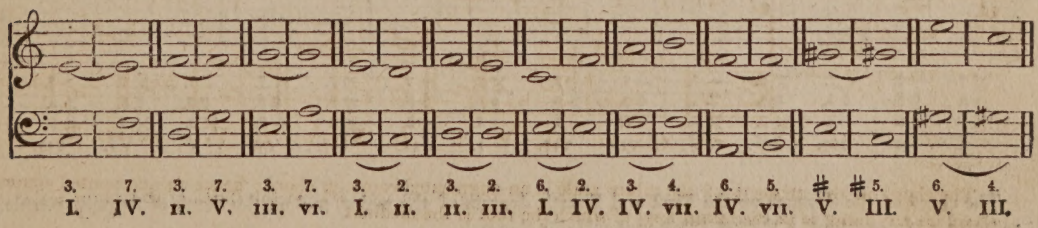
The Perfect Concords are the *Perfect Prime*, the *Perfect Fifth, and the Perfect Eighth.* These intervals are called perfect, because when changed, they lose their characteristic consonance.

The Concords are the Major and Minor Third, and the Major and Minor Sixth. These intervals may be changed from Major to Minor, still retaining their characteristic consonance.

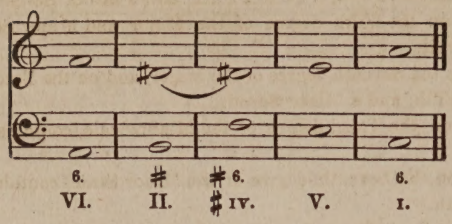
The *Second, Fourth, Seventh, Ninth,* all *Augmented* and *Diminished* intervals, are discords.

All Discords, other than the Augmented Second, Diminished Seventh, and the Fourth, must have been prepared, — that is, the note forming a discord, with any present root, must have been a concord, with the root of the former chord.

EXAMPLE 1.



EXAMPLE 2.

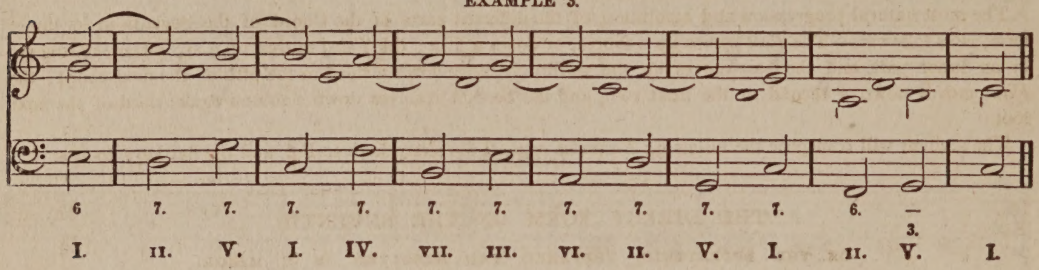


The Chord of the *Augmented Sixth*, whose root is the sharp fourth of the minor scale, will be treated further on. (Example 2.)

The Augmented Second and the Diminished Seventh need no preparation.

Each species of discord has its individual resolution. The resolution of the discord of the Seventh is to the next degree below, providing the interval be not greater than a major second.

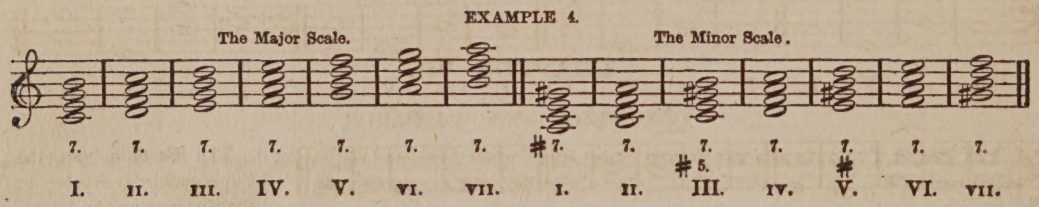
EXAMPLE 3.



A Dash, thus, —, following a figure, implies the continuance of the same tone on another bass note. (See next to the last chord in Example 3.)

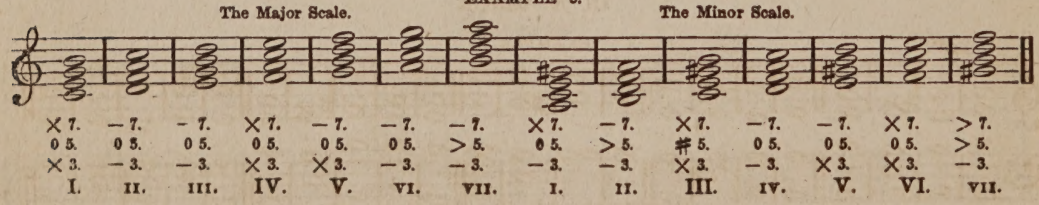
The chord of the Seventh may occur on any degree of both major and minor scales.

EXAMPLE 4.



The student will write the chords of the seventh on each tone of the major and minor scales in all the keys as far as F ♯, and G ♭, indicating the kind and character of each chord by the figures in full, that he may become familiar with the structure of the different kind of Sevenths.

EXAMPLE 5.



The chord of the Seventh on the First and Fourth degrees of the major, and on the Sixth of the minor scale, contains a Major Third, a Perfect Fifth, and a Major Seventh.

The Chord of the Seventh on the Second, Third, and Sixth degrees of the Major, and on the Fourth degree of the Minor Scale, contains a Minor Third, a Perfect Fifth, and a Minor Seventh.

The Chord of the Seventh on the Fifth degree of the Major and Minor Scales, contains a Major Third, a Perfect Fifth, and a Minor Seventh.

The Chord of the Seventh on the Seventh degree of the Major, and on the Second of the Minor Scale, contains a Minor Third, a Diminished Fifth, and a Minor Seventh.

The Chord of the Seventh on the Third degree of the Minor Scale, contains a Major Third, an Augmented Fifth, and a Major Seventh.

The Chord of the Seventh on the Seventh degree of the Minor Scale, contains a Minor Third, a Diminished Fifth, and a Diminished Seventh.

In the use of the Seventh on the different degrees of the Scale, it may be remarked, that it is the treatment, and not the effect of the chords themselves, for which the student is responsible.

The chords of the Seventh are classed under two heads, viz.: the *Diatonic Chords* of the *Seventh*, and the *Fundamental Chords* of the *Seventh*.

The Diatonic Chords are those that occur on all other than the fifth degrees of the Major and Minor scales.

The Fundamental Chords are those that occur on the dominant of both scales, wherein the third is Major, the fifth Perfect, and the seventh Minor.

The Diminished Chord of the Seventh occurs on the seventh degree of the Minor Scale, wherein the third is Minor, and the fifth and seventh are Diminished.

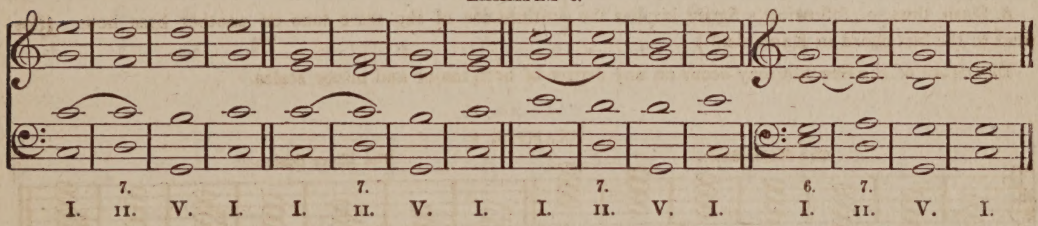
The most natural progression and resolution of the different parts of the Chord of the Seventh in its direct form, is as follows: — The *Root* moves up a fourth, or down a fifth; the *Third* moves up a second, or, if it come in an inner part, and the bass moves up, the third may move down a third to the fifth of the next chord; the *Fifth* moves down a second to the next root, and the *Seventh* resolves down a second to the third of the next root.

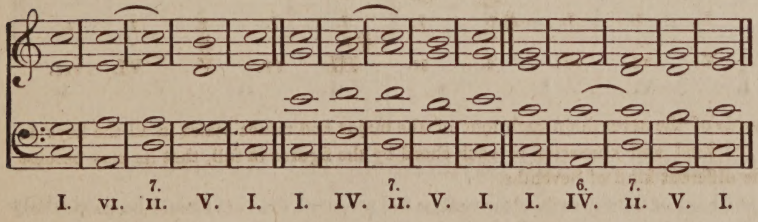
The student will transpose the following *Formulas* into all the sharp keys to F♯, and the flat keys to G♭.

THE DIRECT FORM OF THE SEVENTH

ON THE SUPERTONIC, PREPARED AND RESOLVED IN C MAJOR.

EXAMPLE 6.

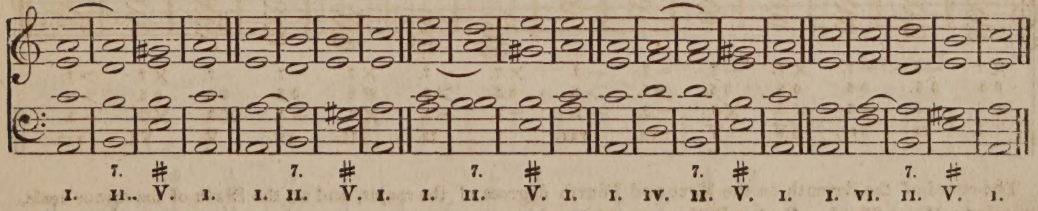




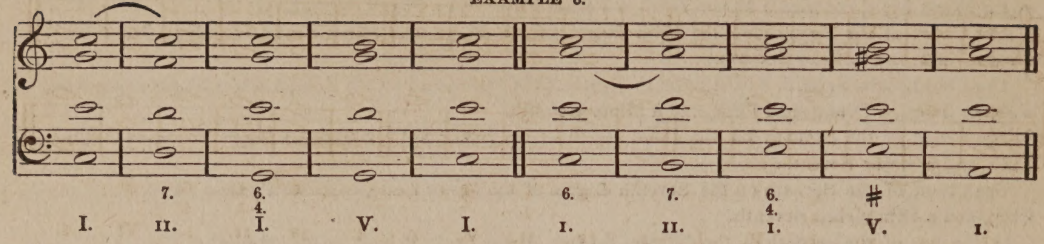
The Seventh on the Supertonic may resolve to the Six-four on the Dominant, as may also the first and second inversions. (See Example 8.)

IN A MINOR

EXAMPLE 7.

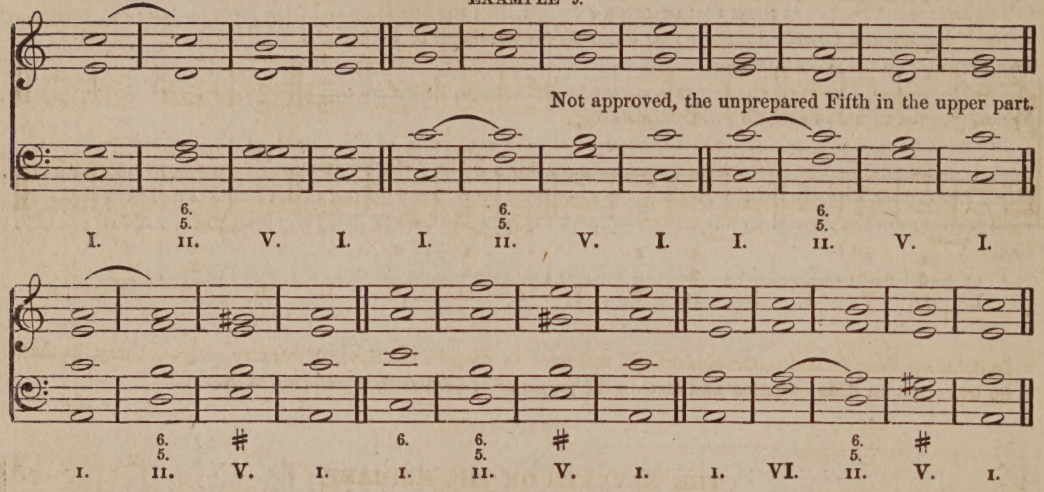


EXAMPLE 8.

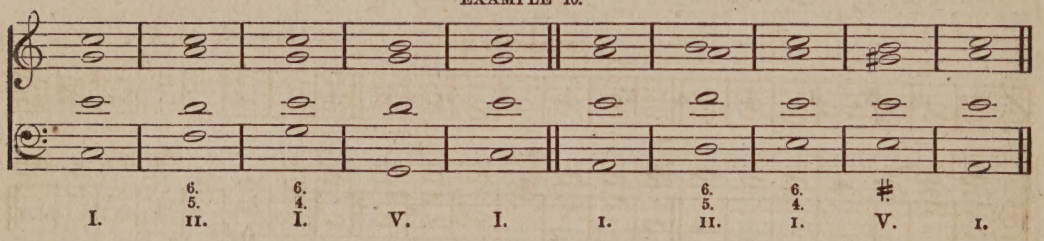


THE FIRST INVERSION OF THE SEVENTH ON THE SUPERTONIC.

EXAMPLE 9.



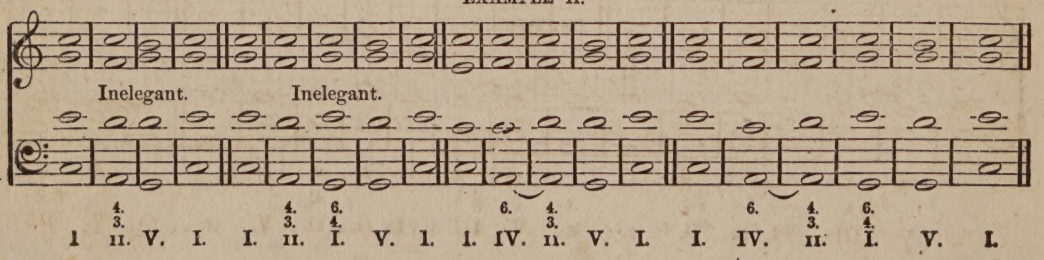
EXAMPLE 10.

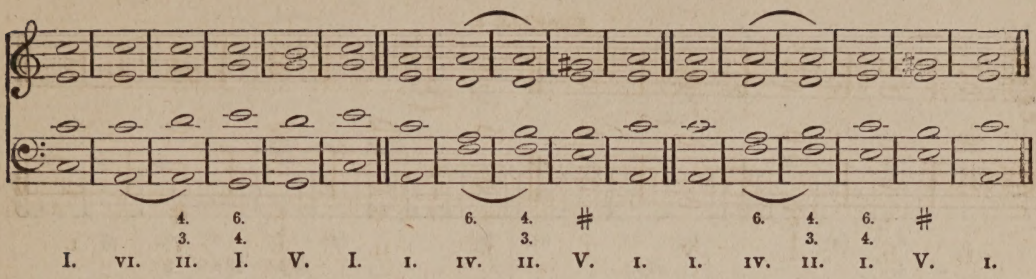


THE SECOND INVERSION OF THE SEVENTH ON THE SUPERTONIC.

In the Second Inversion of the Chord of the Seventh, if the root be not prepared, the bass should be, particularly in Diatonic Chords, when the third is Minor.

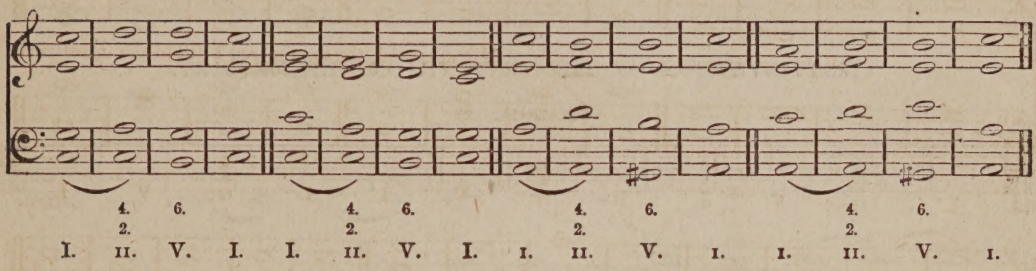
EXAMPLE 11.





THE THIRD INVERSION OF THE SEVENTH ON THE SUPERTONIC.

EXAMPLE 12.

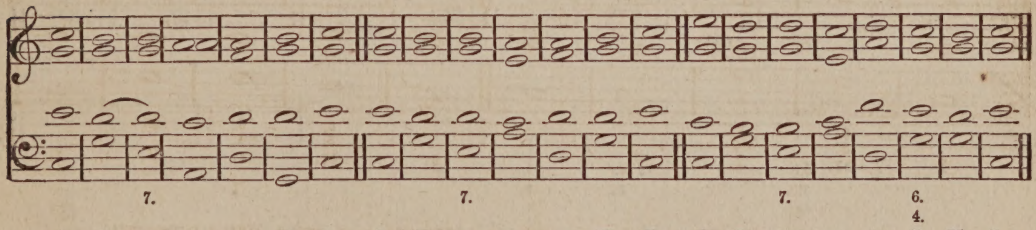


In detailing these formulas, the student will endeavor to prepare the Seventh in every variety of way, as there is no less room for discrimination and taste in the preparation than in the resolution of discords.

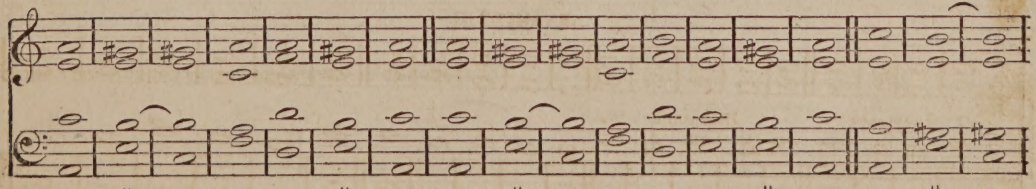
THE SEVENTH ON THE MEDIANT.

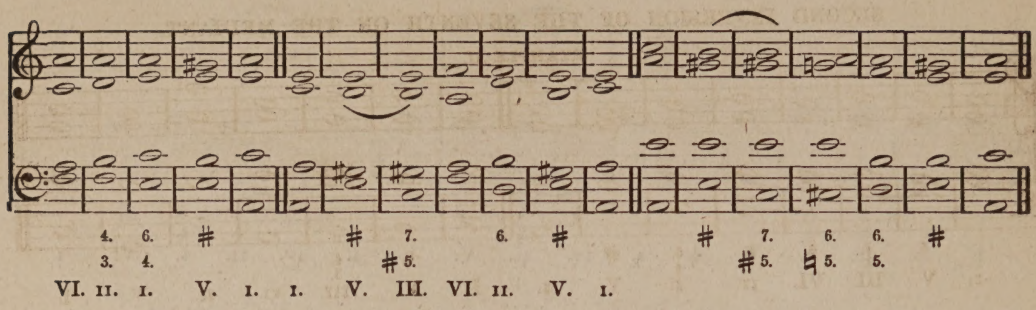
This Chord is more naturally prepared by the Dominant Chord.

EXAMPLE 13.



EXAMPLE 14.

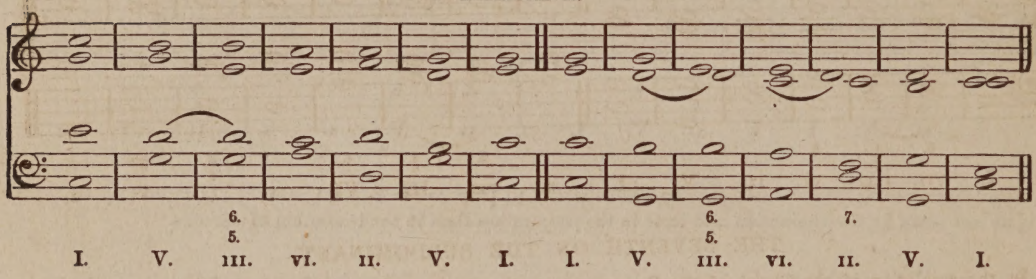




The first inversion on the Supertonic of the Minor is more agreeable than the direct form of the chord, because of the diminished fifth from the bass. (See second and fourth formulas, Example 14.)

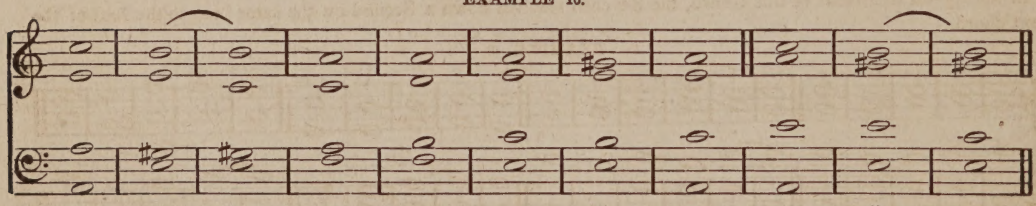
FIRST INVERSION OF THE SEVENTH ON THE MEDIANT.

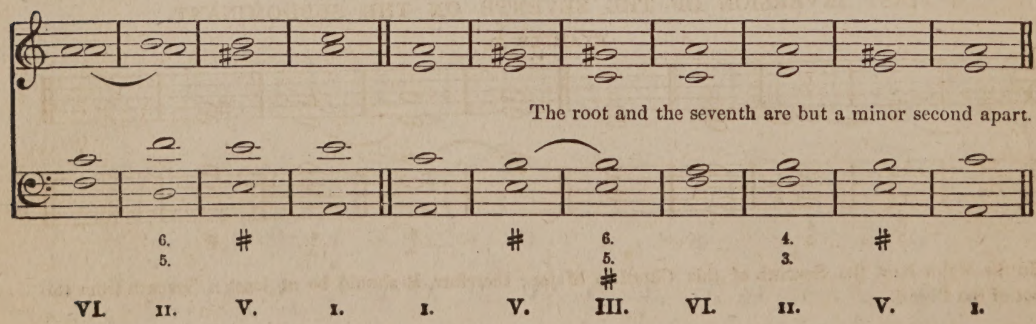
EXAMPLE 15.



When the Seventh is Major, it must stand in the Chord at least a seventh from the root.

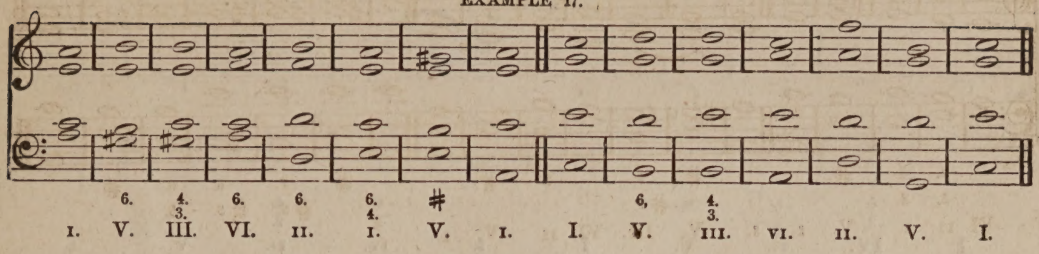
EXAMPLE 16.





SECOND INVERSION OF THE SEVENTH ON THE MEDIANT.

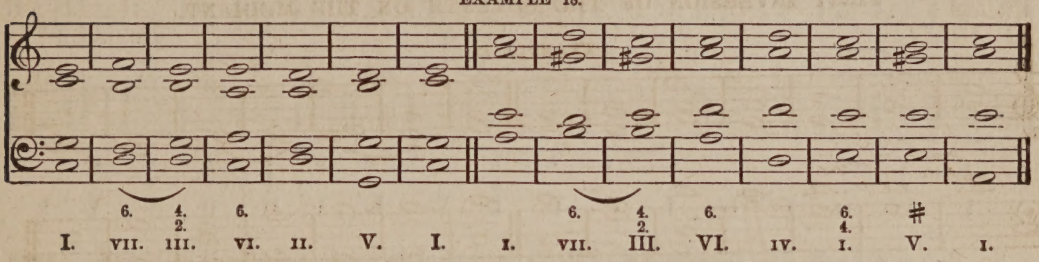
EXAMPLE 17.



In the chord $\frac{4}{3}$ on G ♯ in the first formula, (Example 17,) the bass cannot move down to the root of the next chord, because the interval is an augmented second.

THE THIRD INVERSION OF THE SEVENTH ON THE MEDIANT.

EXAMPLE 18.

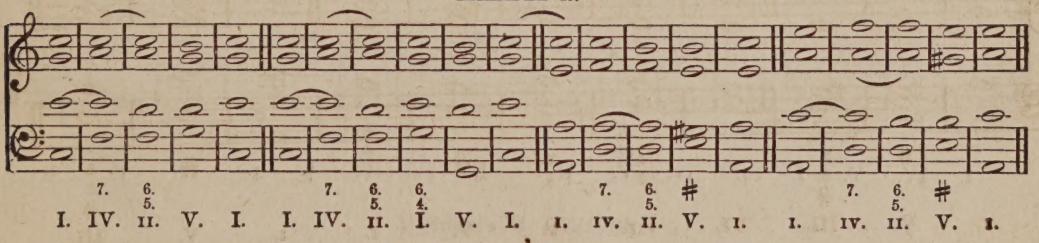


THE SEVENTH ON THE SUBDOMINANT.

In the resolution of the Chord of the Seventh, the root, when taken in the bass, should move up a Perfect Fourth, or down a Perfect Fifth; hence, when the Chord of the Seventh is constructed on a root a perfect fourth above which is a letter belonging to another key, as from F, the Subdominant in the key of C, the chord requires special treatment.

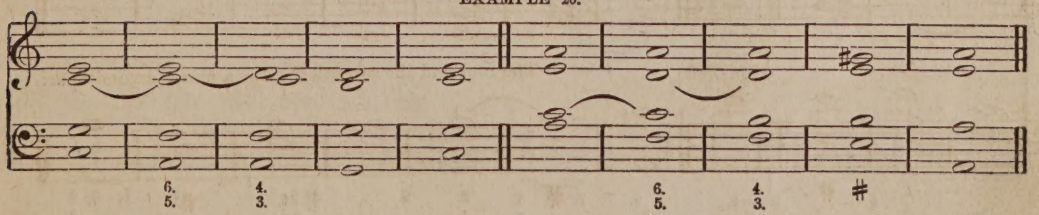
In the special treatment of this Chord, the Seventh resolves down a Second on the same bass to the root of the next chord.

EXAMPLE 19.



FIRST INVERSION OF THE SEVENTH ON THE SUBDOMINANT.

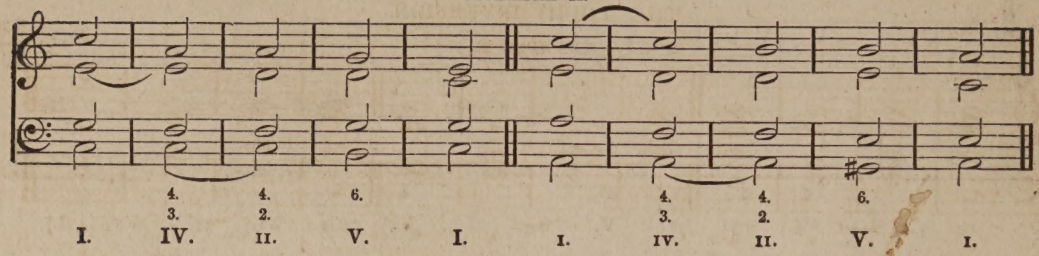
EXAMPLE 20.



In the Major Key, the Seventh of this Chord is Major; therefore, it should be at least a Seventh from the Root of the Chord.

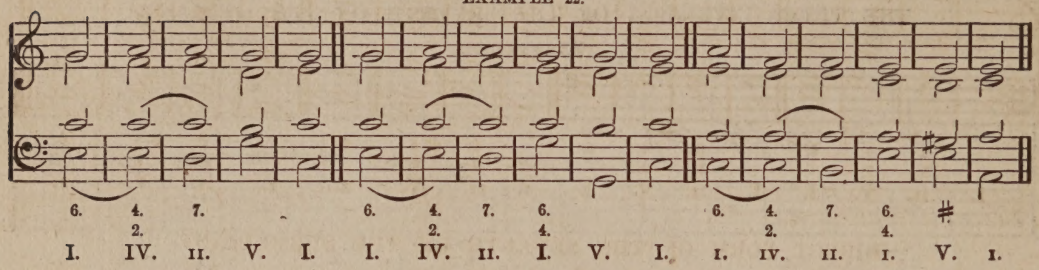
SECOND INVERSION OF THE SEVENTH ON THE SUBDOMINANT.

EXAMPLE 21.



THIRD INVERSION OF THE SEVENTH ON THE SUBDOMINANT.

EXAMPLE 22.

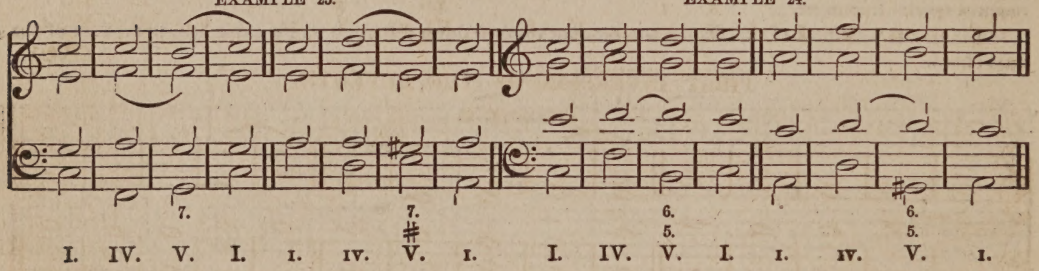


The student will write these formulas in the different positions of the chords, and prepare the sevenths in every variety of way.

DIRECT FORM OF THE SEVENTH ON THE DOMINANT.

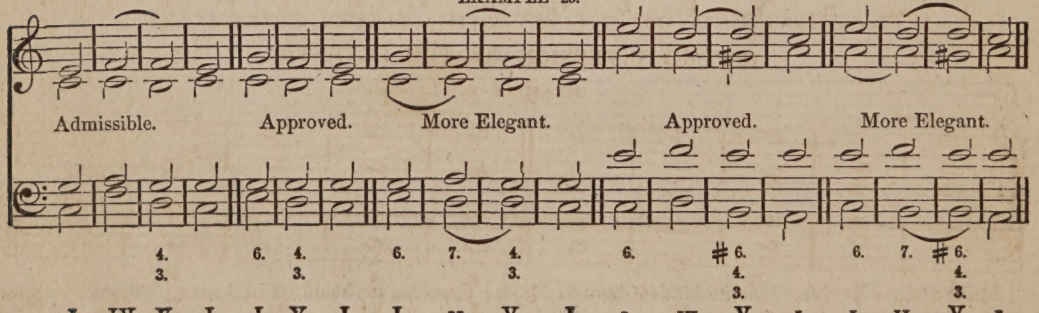
FIRST INVERSION.

EXAMPLE 23. EXAMPLE 24.



SECOND INVERSION.

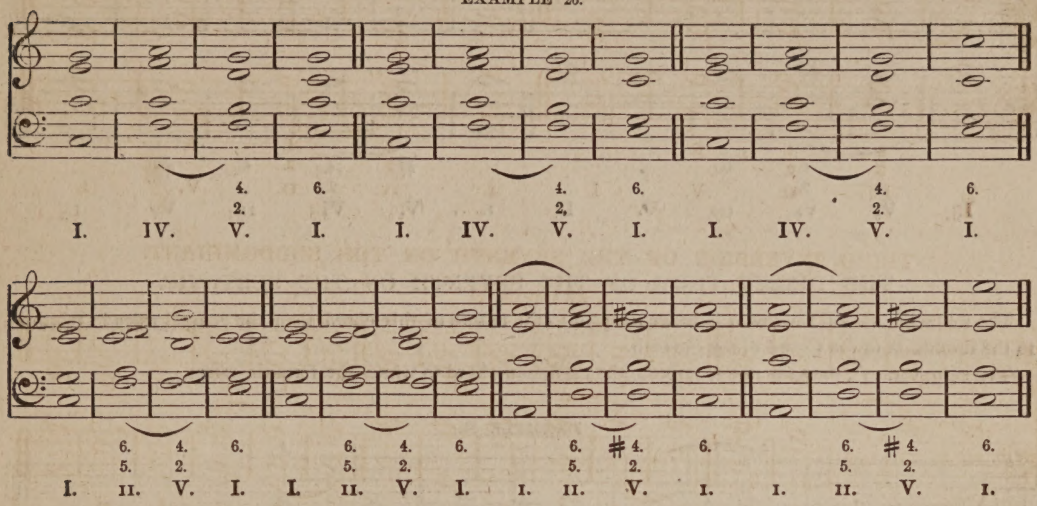
EXAMPLE 25.



Either the root or the Bass note should be prepared in the Second Inversion of the Chord of the Seventh, even on a Fundamental Chord.

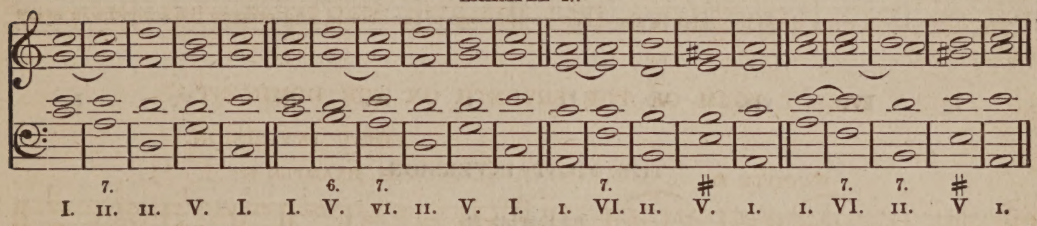
THE THIRD INVERSION.

EXAMPLE 26.



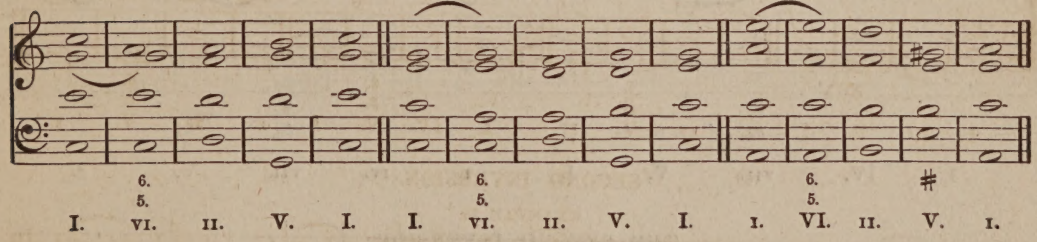
DIRECT FORM OF THE SEVENTH ON THE SUBMEDIANT.

EXAMPLE 27.



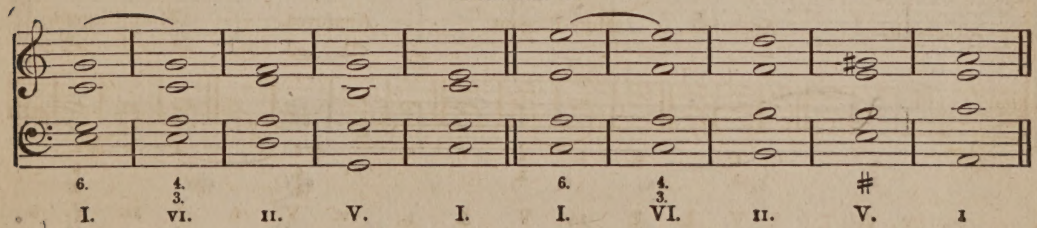
FIRST INVERSION OF THE SEVENTH.

EXAMPLE 28.



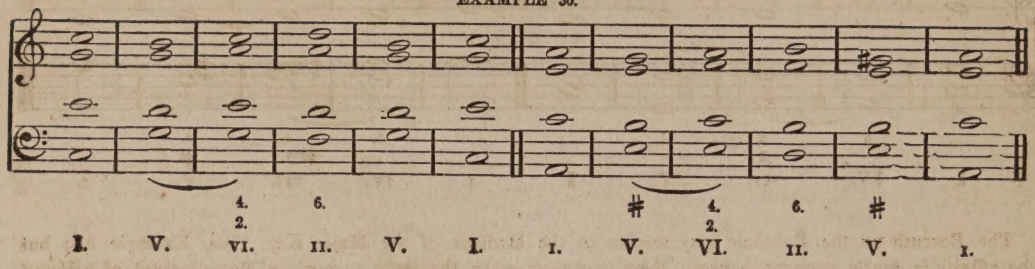
SECOND INVERSION OF THE SEVENTH.

EXAMPLE 29.



THIRD INVERSION OF THE SEVENTH.

EXAMPLE 30.

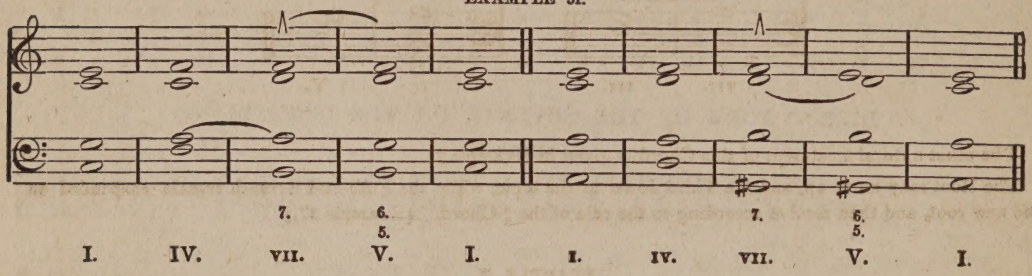


THE DIRECT FORM OF THE SEVENTH ON THE SUBTONIC.

The following special treatment is better adapted to the nature of this chord than the general rules in relation to the resolution of the Chord of the Seventh.

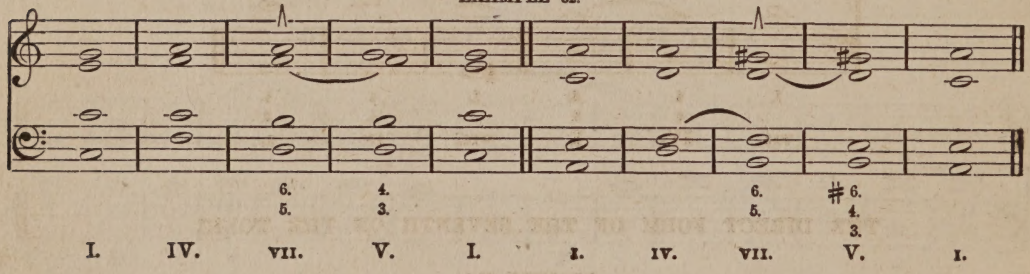
The sign, thus, ∧, over the notes, indicate the particular chord to which the formula refers.

EXAMPLE 31.



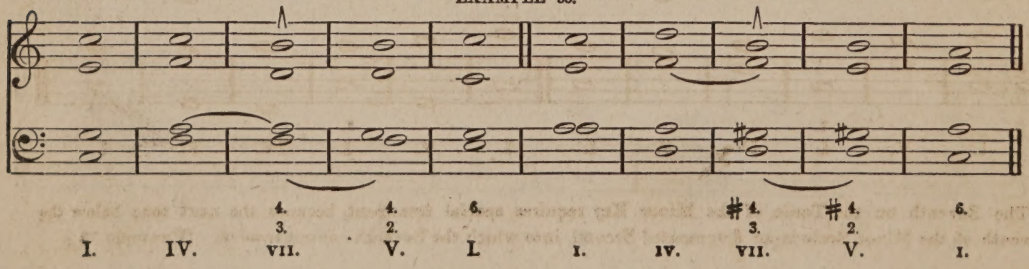
THE FIRST INVERSION.

EXAMPLE 32.

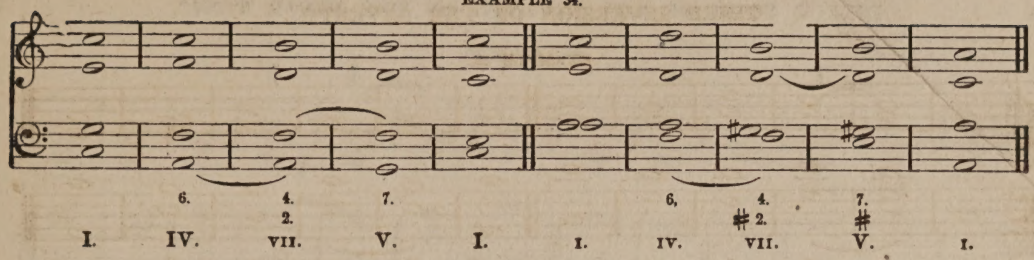


THE SECOND INVERSION.

EXAMPLE 33.

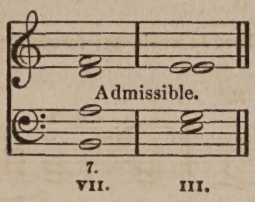


EXAMPLE 34.

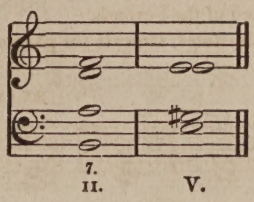


The Seventh on the Subtonic may resolve to the Mediant of the Major Key, thus, Example 35; but the affinity is much stronger between these two roots when the latter is made a Major instead of a Minor Chord, as from the Supertonic to the Dominant of the Minor, thus, Example 36.

EXAMPLE 35.



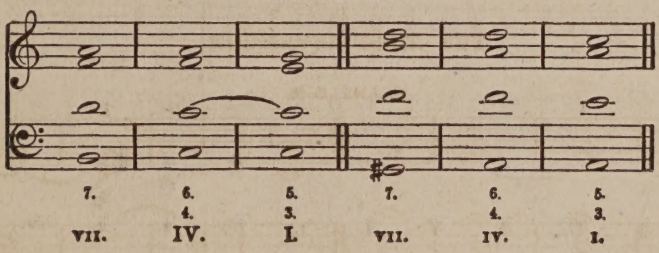
EXAMPLE 36.



The most natural treatment of this Chord is given in Example 31.

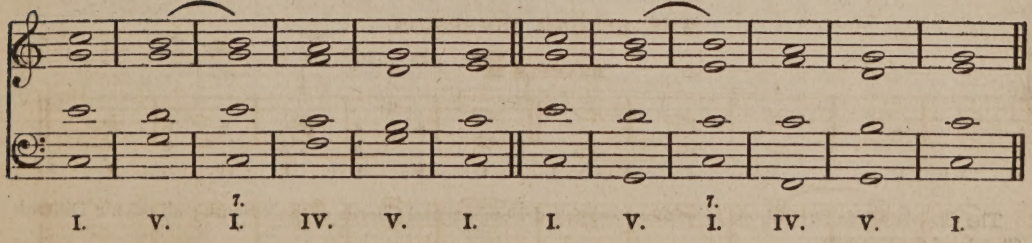
The Root may move up, and the Third down to the tonic, while the Fifth and Seventh remain suspended on the new root, and then resolve according to the rule of the $\frac{6}{4}$ Chord. (Example 37.)

EXAMPLE 37.



THE DIRECT FORM OF THE SEVENTH ON THE TONIC.

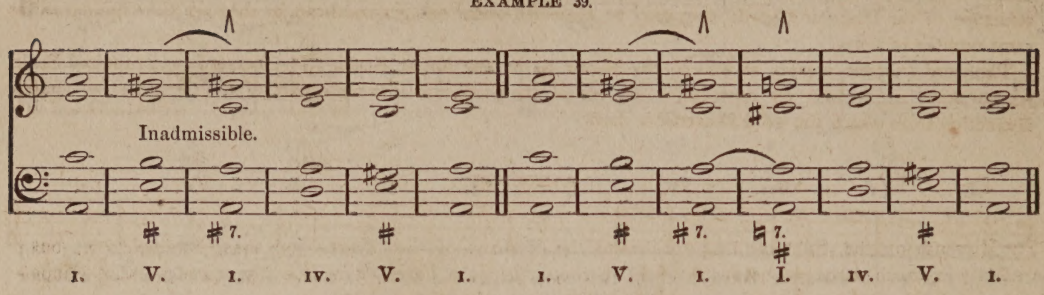
EXAMPLE 38.



The Seventh on the Tonic of the Minor Key requires special treatment, because the next tone below the Seventh of the Minor Scale is an Augmented Second, into which the Seventh cannot resolve. (Example 39.)

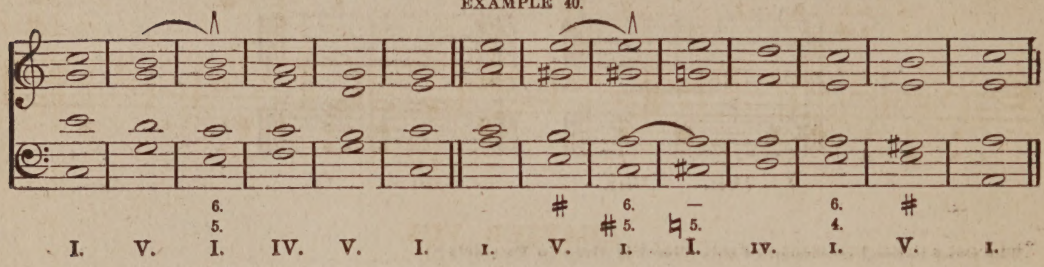
DIRECT FORM OF THE SEVENTH ON THE MINOR TONIC.

EXAMPLE 39.



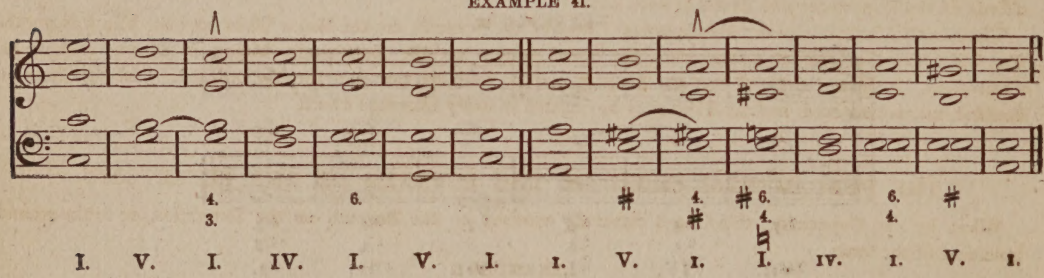
THE FIRST INVERSION OF THE SEVENTH ON THE TONIC.

EXAMPLE 40.



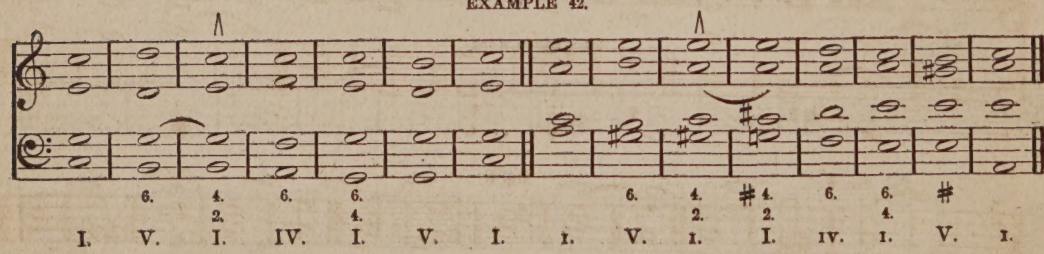
SECOND INVERSION.

EXAMPLE 41.



THE THIRD INVERSION.

EXAMPLE 42.



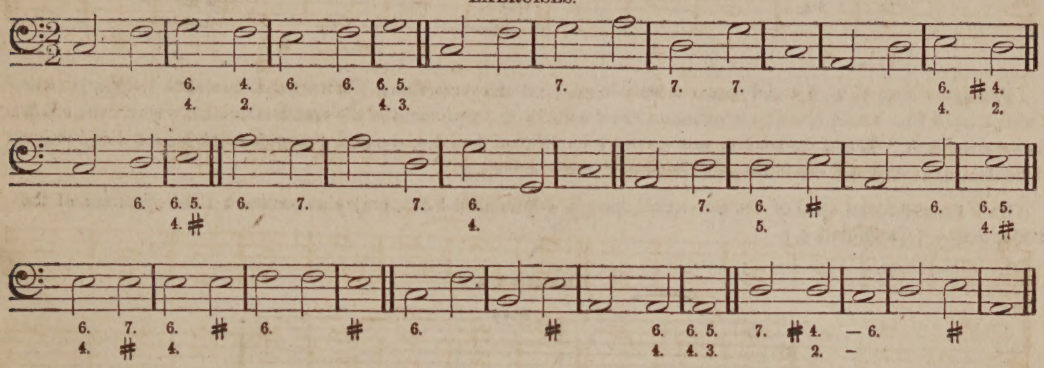
The Chords of the Seventh on Dominants are called Fundamental Chords of the Seventh; all others, Diatonic Chords of the Seventh.

The Chords denominated "Diatonic Chords of the Seventh," employ those notes only that belong to the Diatonic Scales, while, to the Fundamental Chords, altered notes may be added, as will be seen at a more advanced stage of the work.

To the Diatonic Chords of the Seventh may be added only the *Ninth*; whereas, the *Ninth*, *Eleventh*, and *Thirteenth*, may be added to the Fundamental Chords: hence, notwithstanding the difference existing in the structure of the Diatonic Chords, they may be classified under one general head, as they are alike limited to the same number of tones.

The word *Diatonic* applies as well to the Minor as to the Major Scale. The former is an organized Scale, whose notes are written on consecutive degress of the Staff, and it is not a part of the *Chromatic*, in contradistinction from which the word Diatonic is used.

EXERCISES.



CHAPTER VIII.

THE FUNDAMENTAL CHORD OF THE SEVENTH.

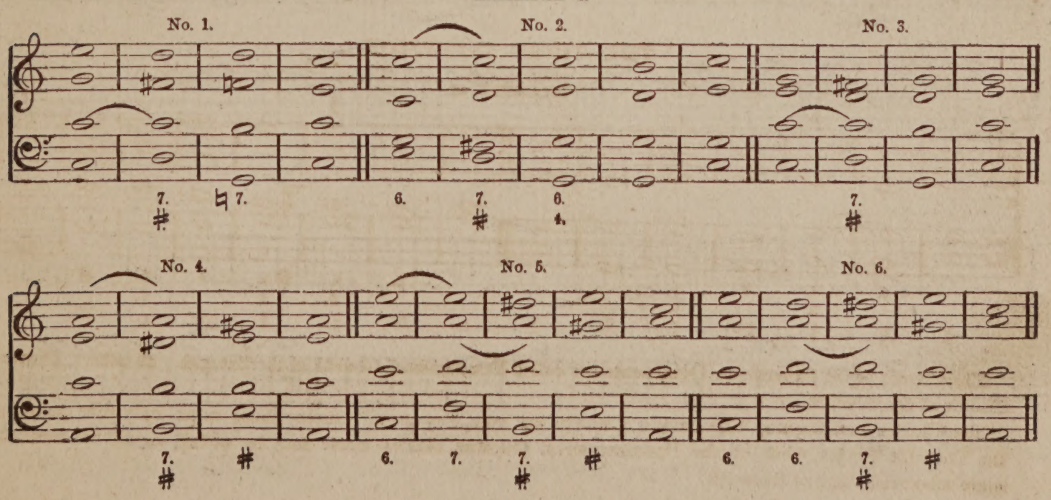
This Chord belongs to the Dominant, Major, or Minor; it may, however, be substituted for the diatonic chords on the Supertonic and Tonic of both Keys.

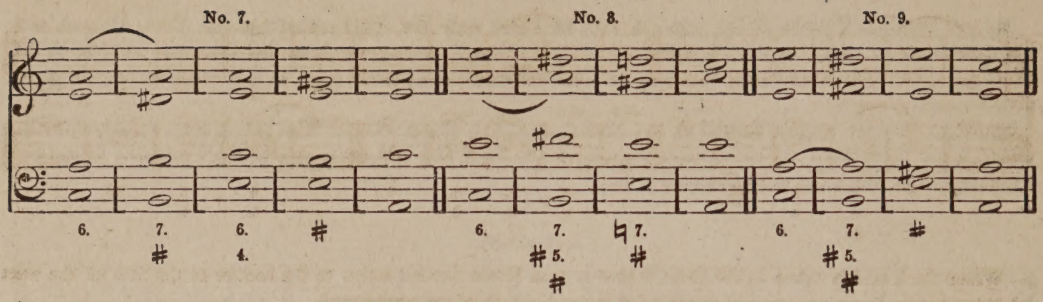
The essential intervals of the Fundamental Chord of the Seventh, are the Major Third and the Minor Seventh. The Fifth must be perfect, except when the chord occurs on the Supertonic, Major, or Minor, it may be diminished. Neither the Third nor the Seventh can be doubled, nor can they be omitted. The root may be doubled, but not omitted, and the Fifth may be omitted in every alternate chord.

THE FUNDAMENTAL CHORD OF THE SEVENTH ON THE SUPERTONIC.

When on the Supertonic, this Chord naturally resolves to the Seventh on the Dominant, or to the second inversion of the tonic.

EXAMPLE 1.

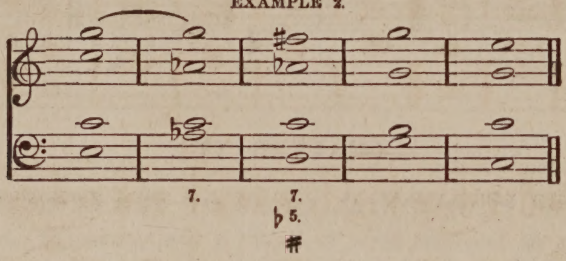




Formulas Nos. 1, 2, 3, 8 and 9, are susceptible of all the inversions. Where the diminished fifth is in the chord, as in Nos. 5 and 6, the first inversion cannot be used. Any form of the chord is available where the third is above the fifth. When the root is not doubled, as in Nos. 5 and 6, the chord cannot resolve to the *Six-four* on the dominant, because there is no part that can move to the sixth.

The Fundamental Chord of the Seventh, having a Diminished Fifth, may also occur on the Supertonic of the Major Key. (Example 2.)

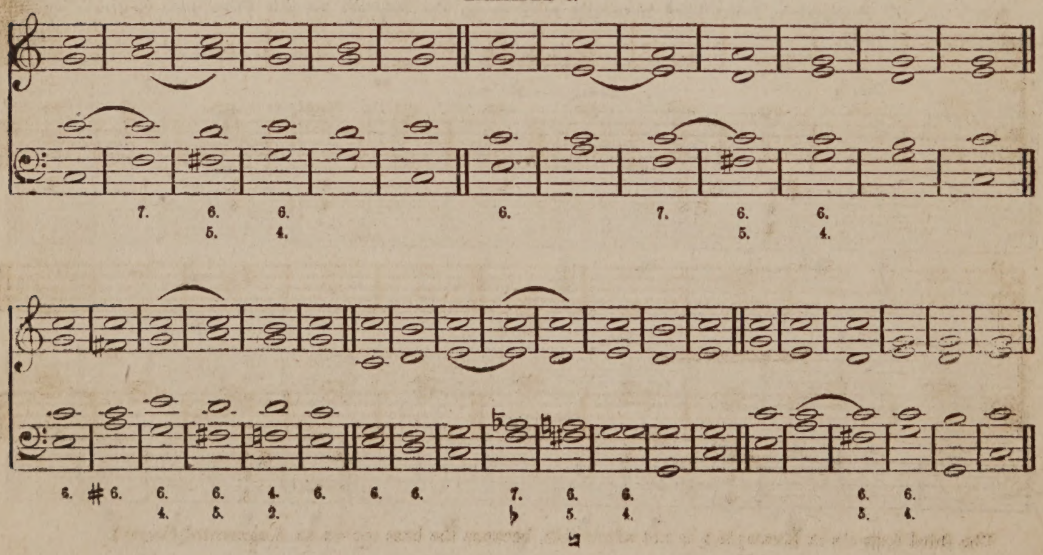
EXAMPLE 2.

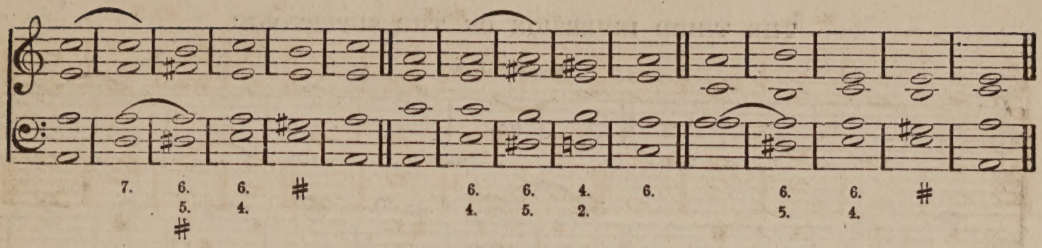


THE FIRST INVERSION OF THE FUNDAMENTAL CHORD OF THE SEVENTH ON THE SUPERTONIC.

In this structure of the Chord, the Seventh may be doubled when one of the parts take it to the next chord.

EXAMPLE 3.



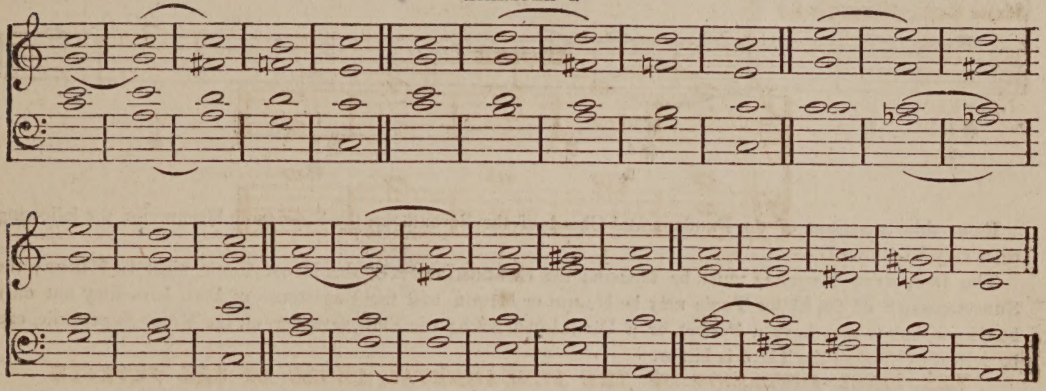


When the Third is taken in the Bass, it moves up a Minor Second either to the root or to the fifth of the next chord ; it may, however, move chromatically to the Seventh of the next chord.

THE SECOND INVERSION ON THE SUPERTONIC.

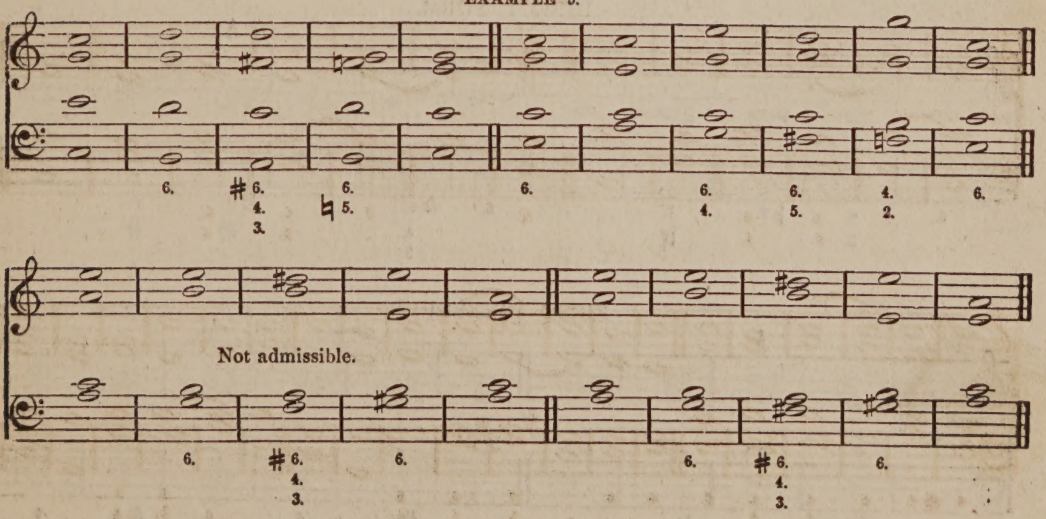
When the Fifth is in the Bass, if not prepared, it must be approached diatonically, and it must also move to the next chord in the same manner.

EXAMPLE 4.



From the Second inversion of this chord, when the Fifth of the root is perfect, the Bass may move up a second to the Third, and the Seventh move up a second to the Fifth of the next chord. The Perfect Fifth and the Root, when in the upper parts, are untrammeled in all Fundamental chords of the Seventh.

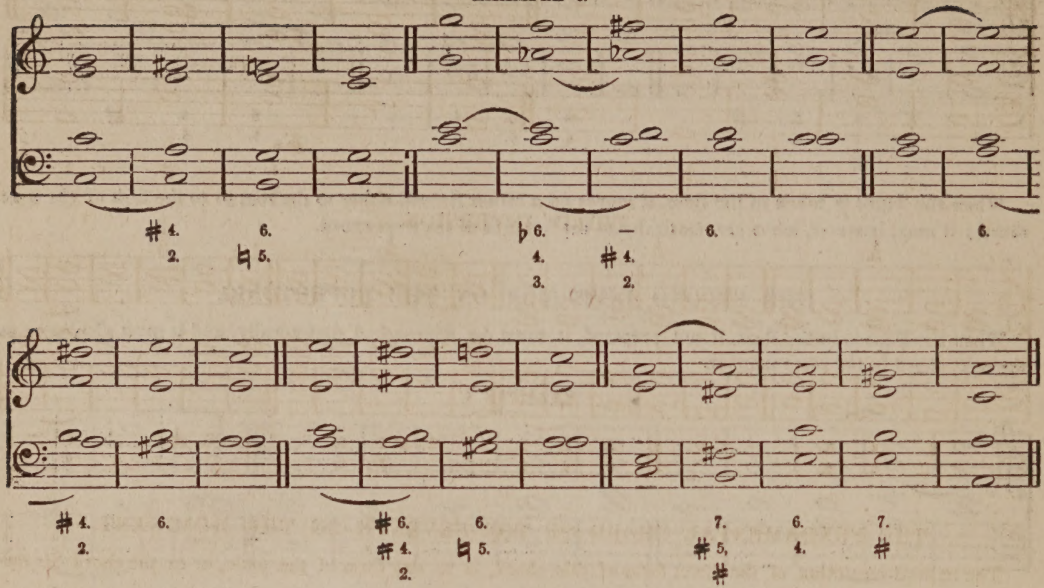
EXAMPLE 5.



The third formula in Example 5 is not admissible, because the bass moves an Augmented Second.

THE THIRD INVERSION ON THE SUPERTONIC.

EXAMPLE 6.



From this treatment of the Fundamental Chord of the Seventh on the Supertonic Harmonies, the following rules may be deduced: —

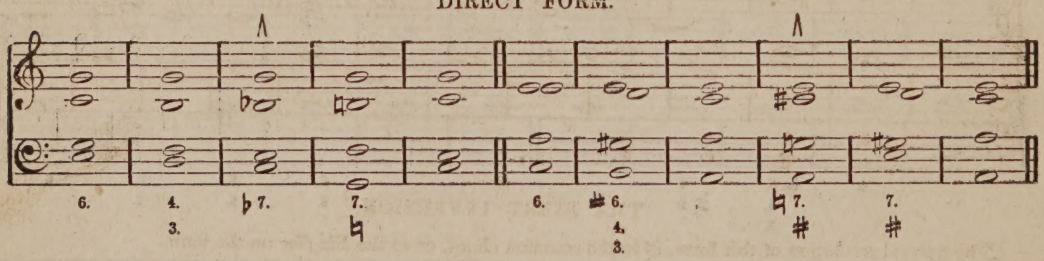
The Dominant Harmony must be Major; the Subdominant of the Minor Tonic must be Minor; the Subdominant of the Major Tonic may be Major or Minor, and the Supertonic of both keys may not only be Major, but it may have a Perfect, or a Diminished Fifth; the Fifth, however, on the Minor Supertonic, can be perfect only when the Third is Major.

THE FUNDAMENTAL CHORD OF THE SEVENTH ON THE TONIC.

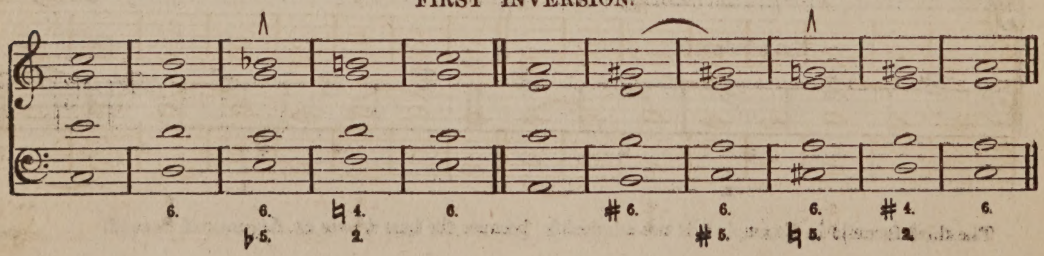
This Chord is susceptible of all the inversions.

EXAMPLE 7.

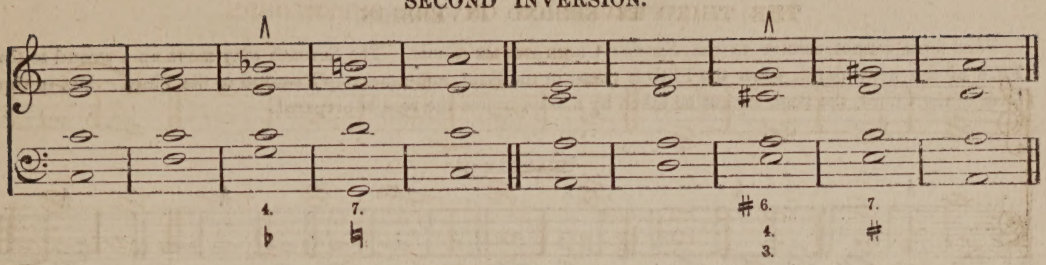
DIRECT FORM.



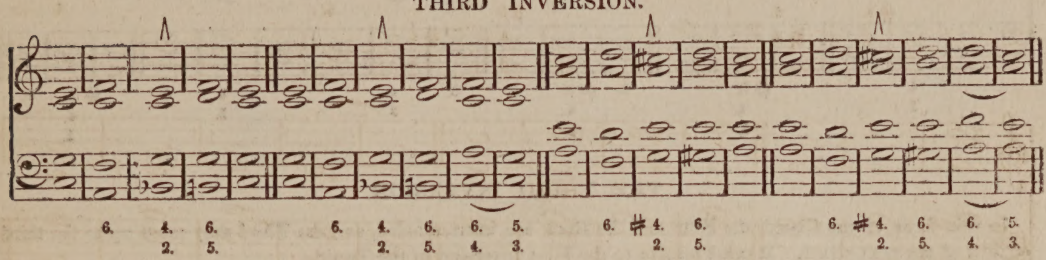
FIRST INVERSION.



SECOND INVERSION.



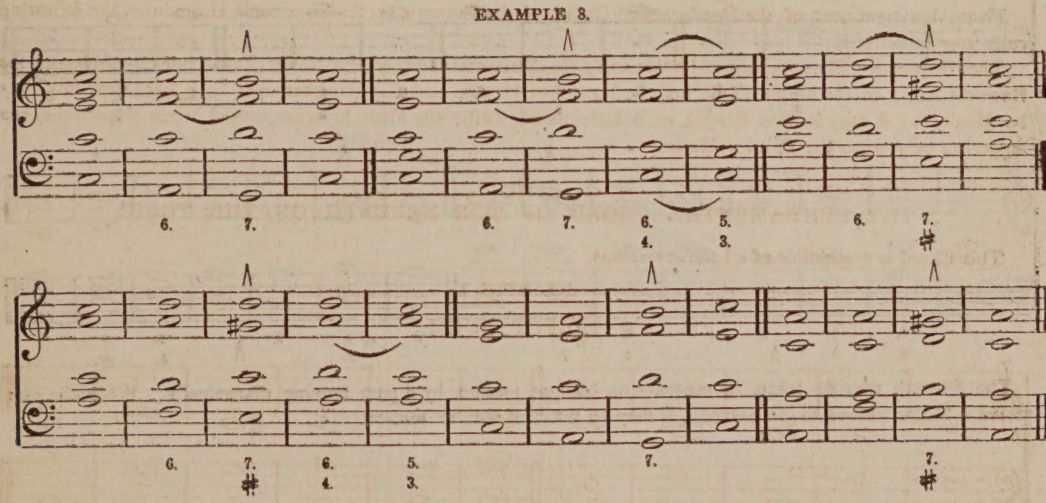
THIRD INVERSION.



THE FUNDAMENTAL CHORD OF THE SEVENTH ON THE DOMINANT.

The natural resolution of the direct form of this chord, is to any form of the tonic, or to the chord *Six-four* on the tonic.

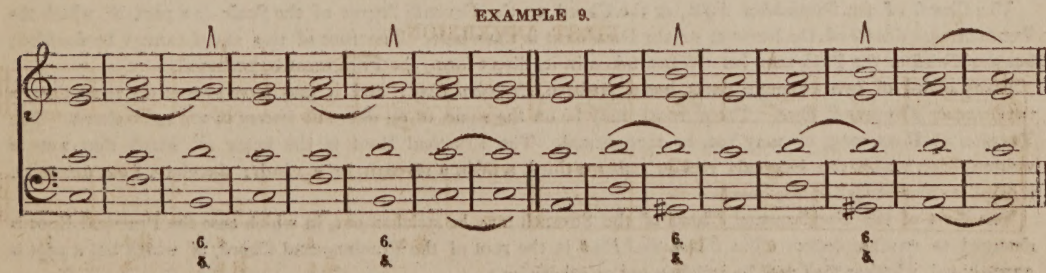
EXAMPLE 8.



THE FIRST INVERSION.

The natural resolution of this form, is to the common chord, or to the *Six-four* on the tonic.

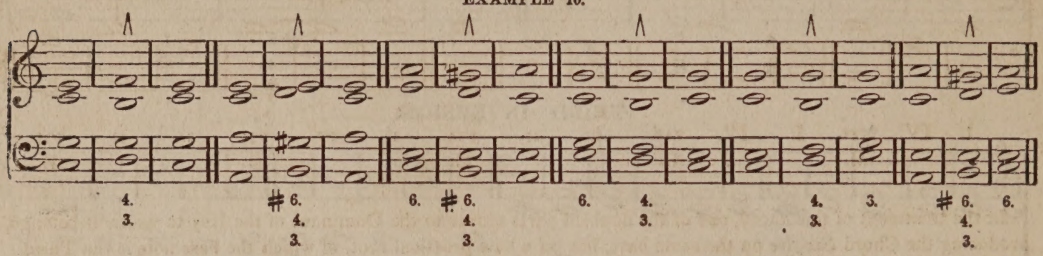
EXAMPLE 9.



THE SECOND INVERSION.

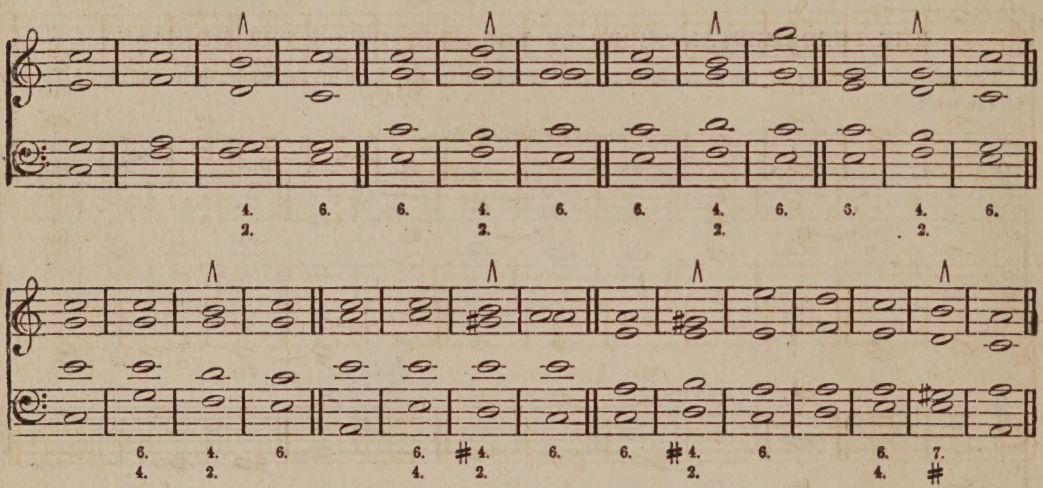
This form cannot resolve to the *Six-four* Chord on the Tonic. The Seventh may move up a second to the Fifth of the next chord, when the Fifth is taken in the Bass, and moves up a second to the Third. But in this form of the Chord, the Bass cannot be taken by a skip, unless the root is prepared.

EXAMPLE 10.



THE THIRD INVERSION.

In this form of the Chord, the Fifth and the Root are untrammeled, and the Third may move up to the third or fifth of the next chord. It must resolve to the First Inversion of the Tonic.



The Seventh may be taken in contrary or oblique motion by a part moving diatonically. When the part moves a Minor Second to the Seventh, it may be taken in similar motion.

CHAPTER IX.

CHORD OF THE DIMINISHED FIFTH.

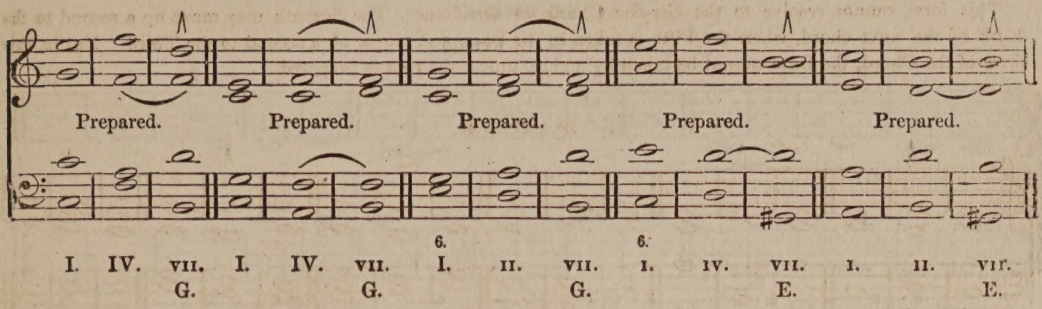
The Chord of the *Diminished Fifth*, or the Chord on the Seventh degree of the Scale, is a part, of which the Fundamental Chord of the Seventh on the Dominant is the whole. The root of this chord cannot be doubled; but the Third or the Fifth may be. When taken in its direct form, the Fifth must be prepared.

Every chord of two or more parts, has a positive, *Practical Root;* and it may have also at the same time, a conditional, *Theoretical Root*. These roots may be on the same, or on different letters in the same chord. The Theoretical Root may, or may not, be represented. The Practical Root is the letter on which that note is written, from which the intervals reckon either a third, a fifth, a seventh, or a ninth; therefore, from necessity, it must be represented in the chord.

The Root of the Fundamental Chord of the Seventh may be stricken out, in which case the Practical Root is changed to another letter. The *Theoretical Root* is the root of the Fundamental Chord, of which but a part is represented, whether that root be stricken out or otherwise.

The Practical Root is indicated by a Roman figure, and the Theoretical Root by the letter of the same name.

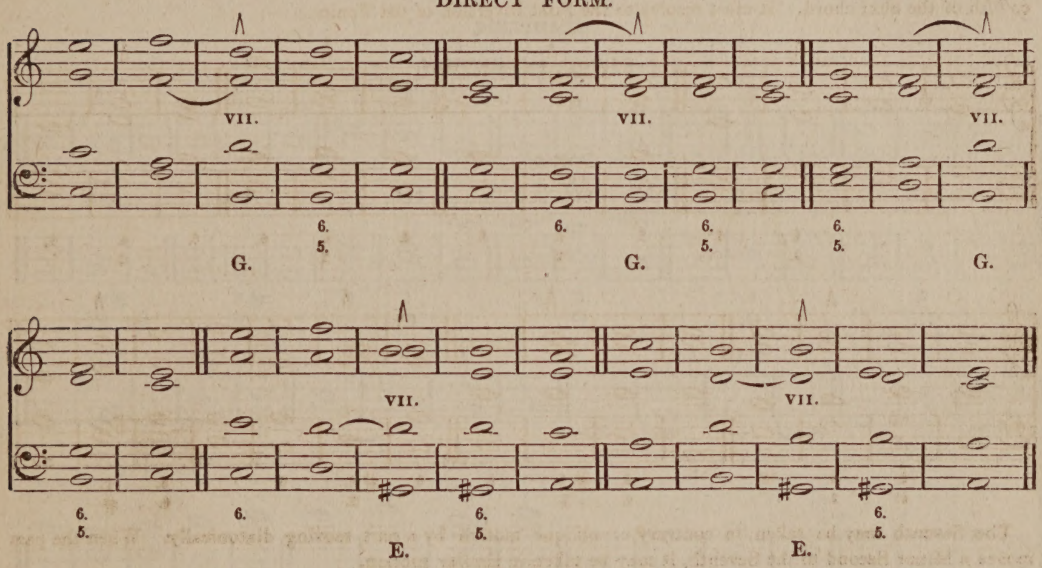
EXAMPLE 1.



In the treatment of this chord, one of the doubled parts moves to the Dominant of the Key to which it belongs, producing the Chord *Six-five* on the same bass, but on a new practical root, of which the bass note is the Third.

EXAMPLE 2.

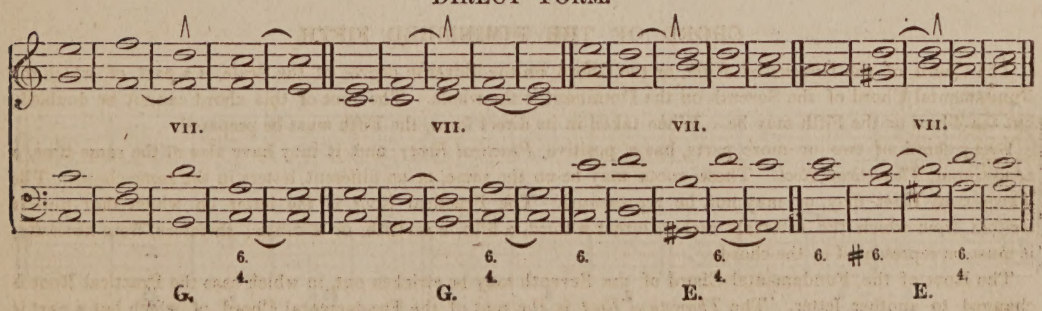
DIRECT FORM.



This chord may resolve to the *Six-four* on the Tonic. (Example 3.)

EXAMPLE 3.

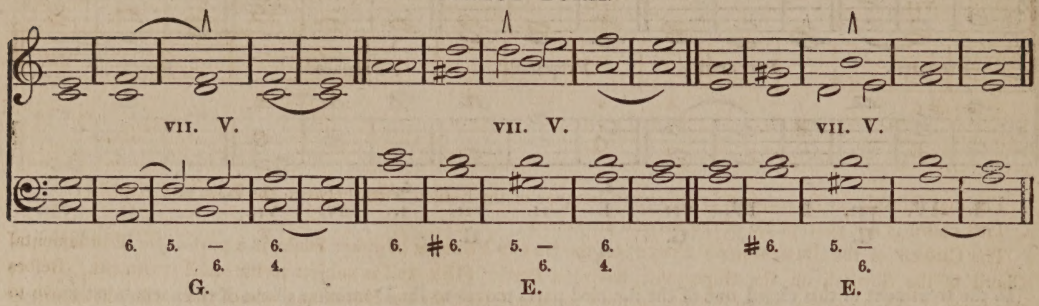
DIRECT FORM.



Another treatment of this chord is illustrated in Example 4.

EXAMPLE 4.

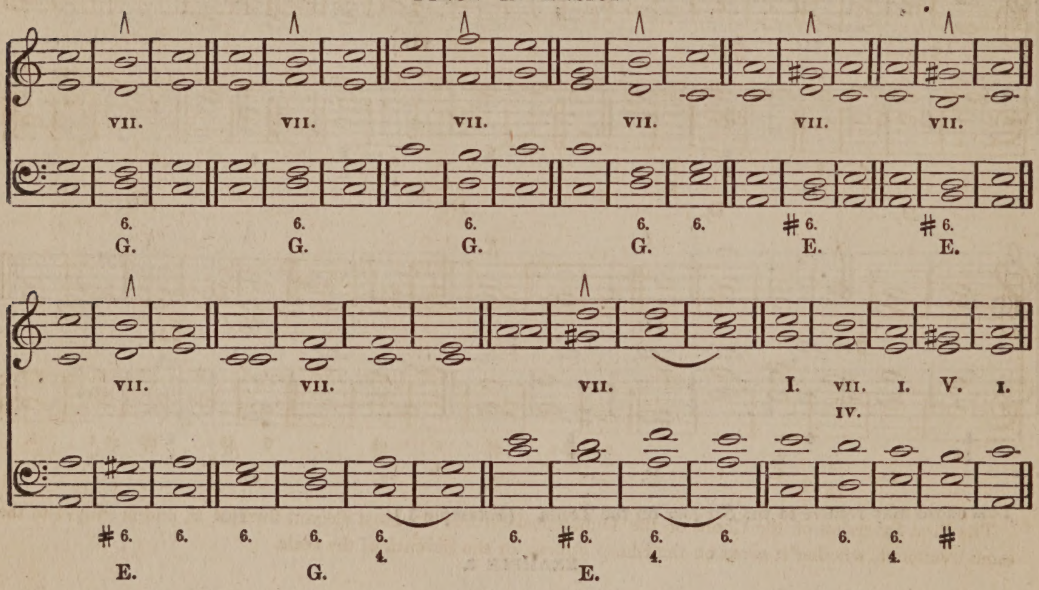
DIRECT FORM.



The First inversion of this Chord is a concord from the Bass, hence it does not require preparation; and although the parts are free, yet the chord naturally moves to the Direct Form, or to the First Inversion of the Tonic. It can move to the *Six-four* on the Tonic, or to the *Six-four* on the Mediant, and thence to A Minor.

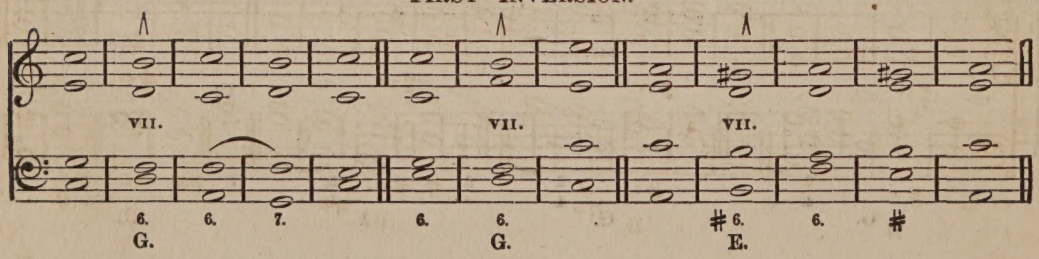
EXAMPLE 5.

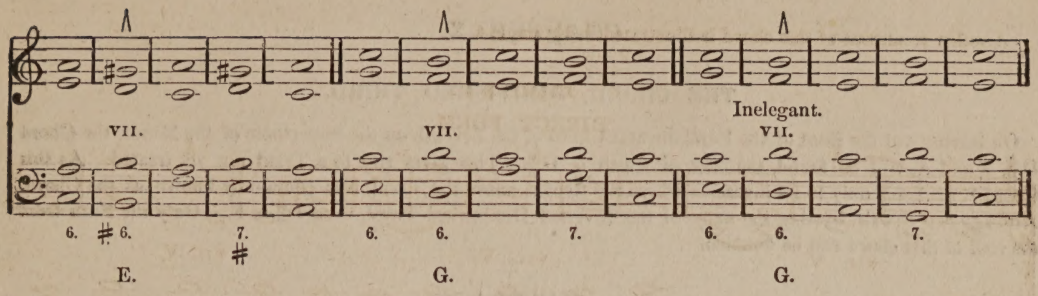
FIRST INVERSION.



EXAMPLE 6.

FIRST INVERSION.





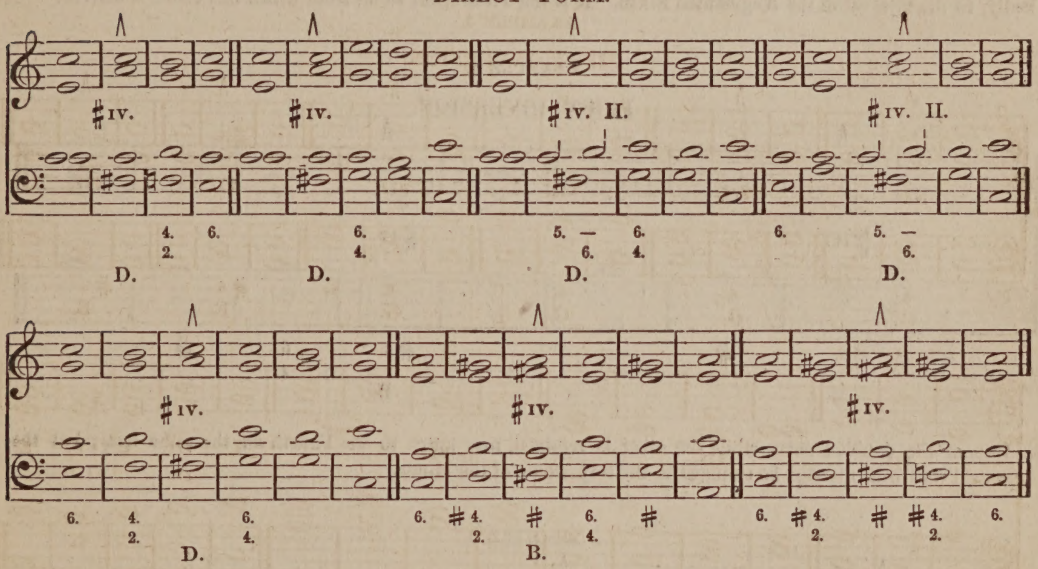
The last formula in Example 6 is inelegant, because of the hidden Fifth between the Bass and Alto.

This chord is not susceptible of the Second Inversion.

The Chord of the Diminished Fifth on the Sharp Fourth of either Scale, is a part of the Fundamental Chord of the Seventh on the Supertonic, having a Perfect Fifth, and is subject to the same treatment. Before this form of the chord can move directly to the Common Chord on the Dominant, one of the parts must move to the Theoretical Root of the Chord, making the chord *Six-five* on the same Bass note.

EXAMPLE 7.

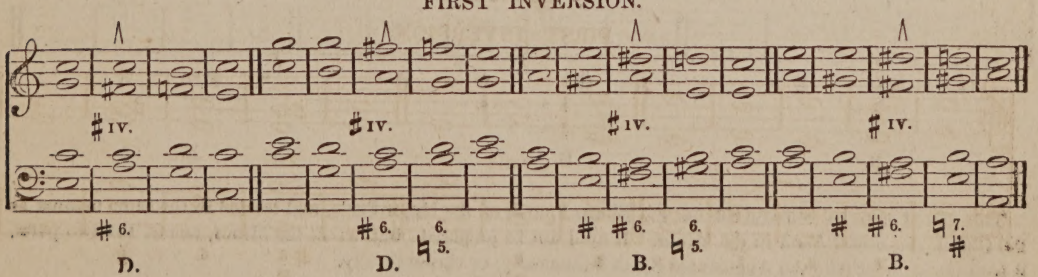
DIRECT FORM.



The First Inversion of the Chord of the Diminished Fifth is the most elegant form of it, and is subject to the same treatment, whether it occur on the Sharp Fourth, or the Seventh of the scale.

EXAMPLE 8.

FIRST INVERSION.



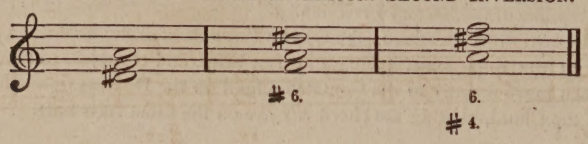
CHAPTER X.

THE CHORD, DIMINISHED THIRD.

On leaving out the Root of the Fundamental Chord of the Seventh on the Supertonic of the Minor, the Chord D♯, F and A, will be found, the *Root* of which is D♯. This gives rise to a Triad not yet treated. As this Chord is available only in its inversion where the Root is above the Third, it is commonly known as the Chord, AUGMENTED SIXTH, bearing the name of the Inverted Diminished Third, from D♯ to F. Only the Fifth from the root of this chord can be doubled.

EXAMPLE 1.

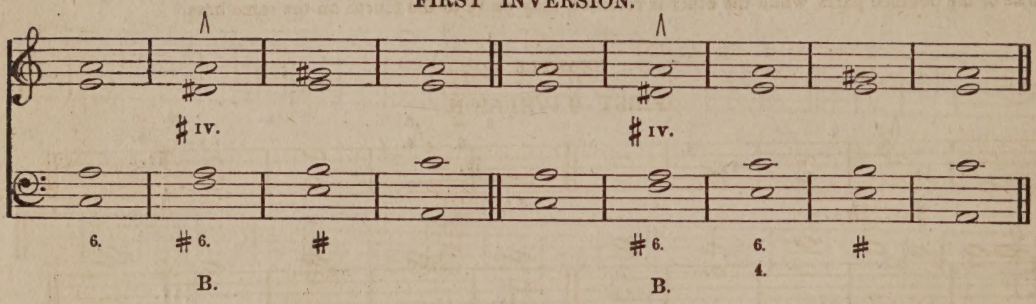
DIRECT FORM. FIRST INVERSION. SECOND INVERSION.



This chord naturally resolves to the Common Chord, or, to the *Six-four* on the Dominant; but cannot resolve to the Seventh. It may be taken without preparation; but one of the parts must move diatonically, or chromatically, to the interval of the Augmented Sixth. B is the Theoretical Root, from which this chord is derived.

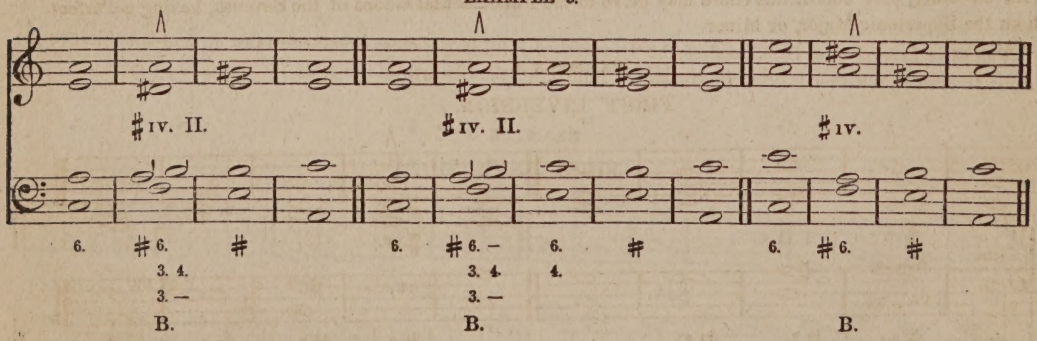
EXAMPLE 2.

FIRST INVERSION.



One of the doubled parts, while the other is retained, may move to the Fourth on the same bass; but the practical root will thereby, be changed to the Supertonic of the Minor.

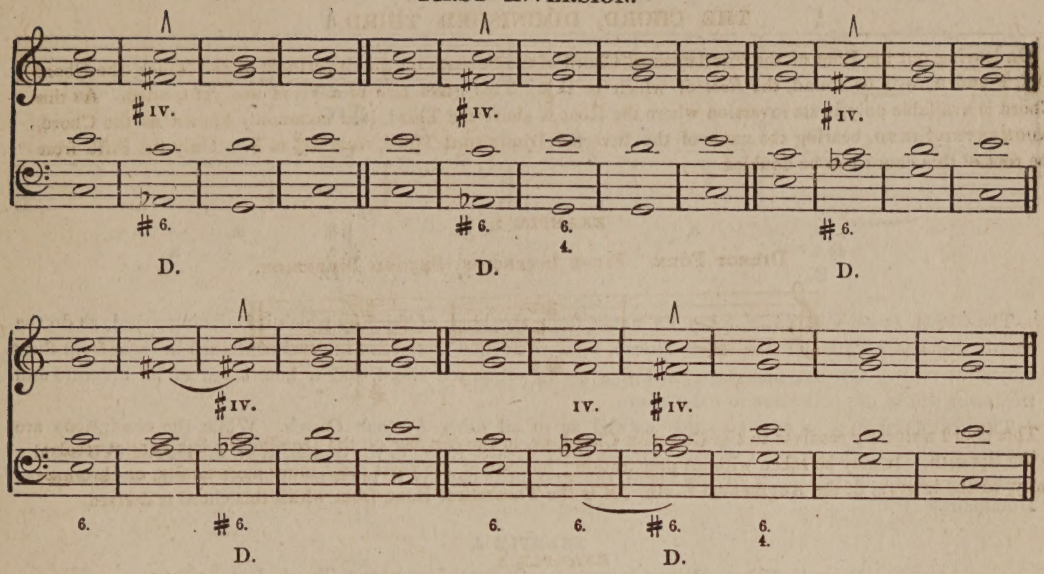
EXAMPLE 3.



This chord may be constructed on the Sharp Fourth of the Major Scale, and treated in the same manner as the Chord, *Augmented Sixth* in the Minor. It need not be prepared; but, as in the Minor, one of the two parts, if both move, must take the Augmented Sixth diatonically, or chromatically.

EXAMPLE 4.

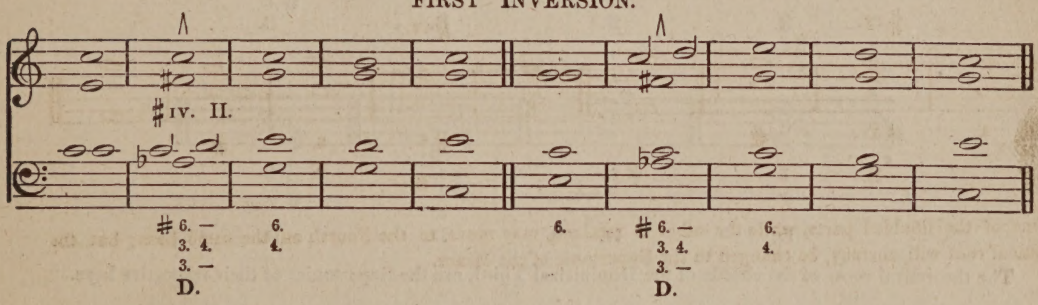
FIRST INVERSION.



One of the doubled parts, while the other is retained, may move to the fourth on the same bass.

EXAMPLE 5.

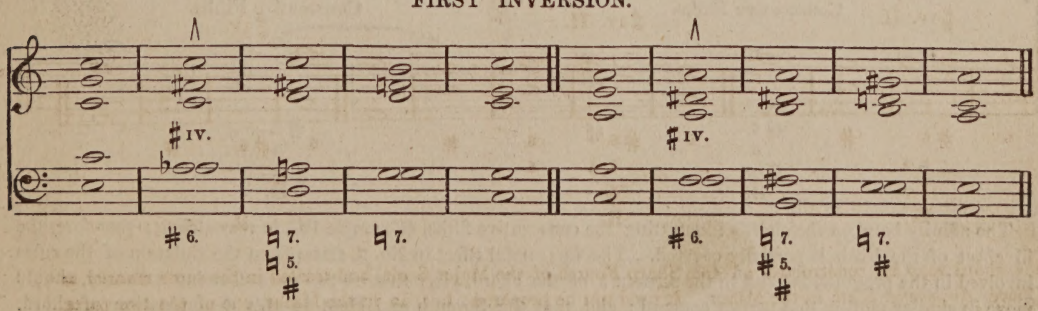
FIRST INVERSION.



With an other part added, this chord may move to the Fundamental Chord of the Seventh, having a Perfect Fifth on the Supertonic Major, or Minor.

EXAMPLE 6.

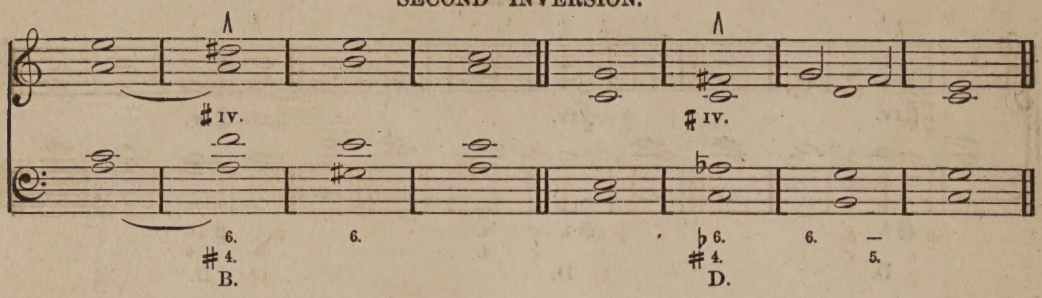
FIRST INVERSION.



The Second inversion of this chord is less available in the absence of the Seventh.

EXAMPLE 7.

SECOND INVERSION.

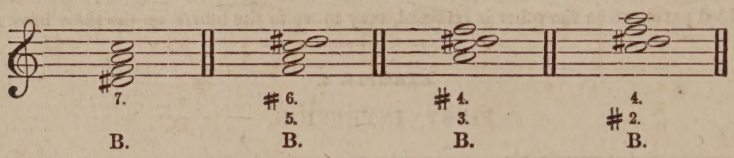


The Chord, *Diminished Third*, takes its name from the kind of third by which it is distinguished, as do the chords *Augmented Fifth* and *Diminished Seventh*, from some one distinctive interval contained in them from their respective roots. Custom has recognized this as an organized chord, and a knowledge of its structure and treatment will be of great value to the student.

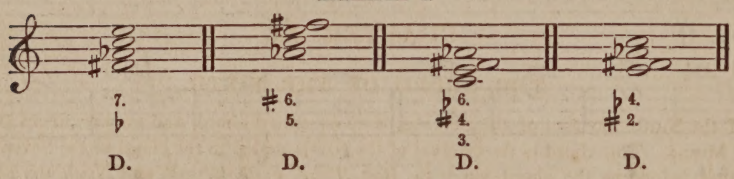
The SEVENTH may be added to this as well as to all other *Diatonic Chords*. While the resolutions are generally the same, the addition of the Seventh gives greater range to the treatment of the chord. To avoid a consecutive Fifth, in this form of the chord, the first inversion of it must be followed by the *Six-four* on the Dominant.

EXAMPLE 8.

DIRECT FORM. FIRST INVERSION. SECOND INVERSION. THIRD INVERSION.

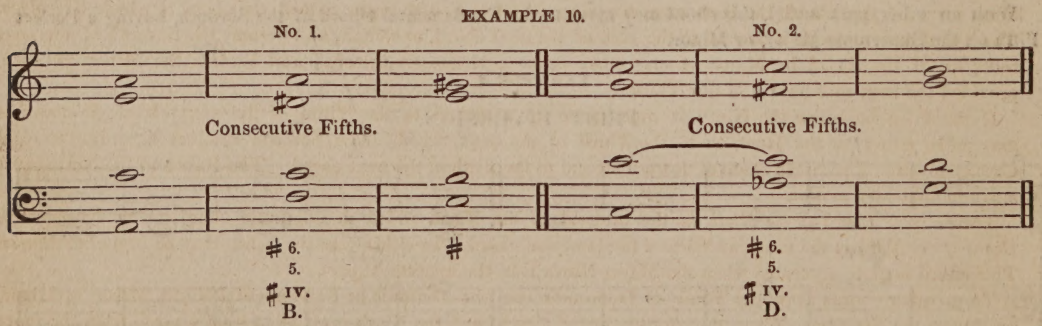


EXAMPLE 9.



The theoretical roots of the chords of the Diminished Third, are the Supertonics of their respective keys.

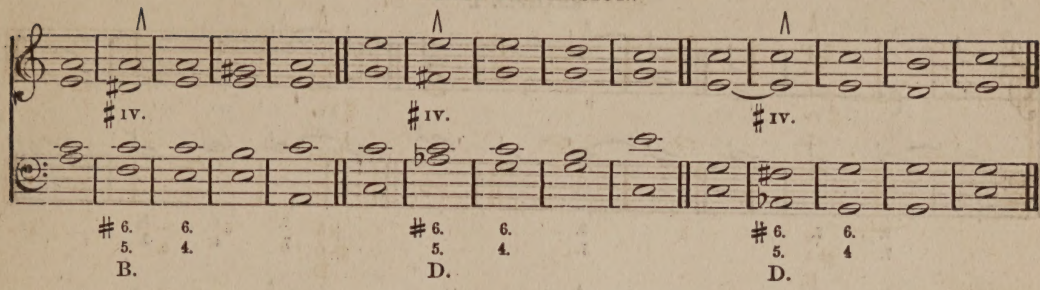
EXAMPLE 10.



The affinity between the chords illustrating the consecutive fifths, (Example 10,) is very strong; therefore, the ill effect of the Fifth is partially covered. The ungrateful effect in No. 2, arises from the violation of the rules involved in the progression, and in the structure of the chord, viz.: that no two parts forming a discord, should move in similar motion to a perfect concord; and, that the Seventh and Root in this denomination of chord, must stand at least a Seventh apart. The treatment of this chord, in Example 11, is fully approved.

EXAMPLE 11.

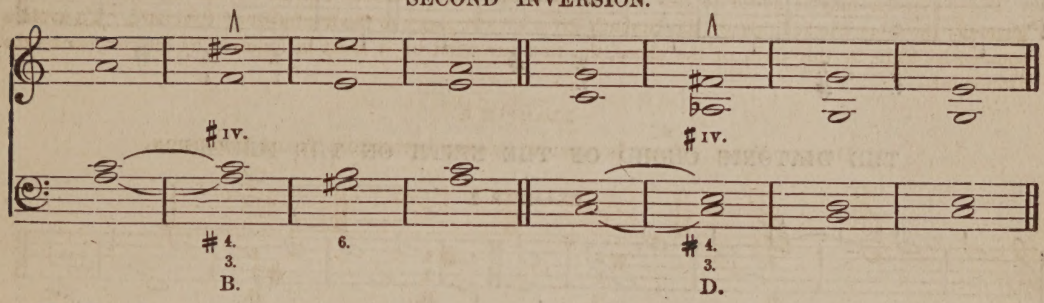
FIRST INVERSION.



Wide skips should be avoided,— the Bass may, however, move a Minor Sixth.
The Second Inversion must resolve on the First Inversion of the Dominant.

EXAMPLE 12.

SECOND INVERSION.



The Third Inversion is not practicable.

CHAPTER XI.

THE CHORD OF THE NINTH.

The Chord of the Ninth, like that of the Seventh, is an organized chord, and may occur on any degree of the Scale, Major or Minor. This chord is the interval of the Ninth, added to the chord of the Seventh; and as there are five tones that belong to the chord, viz.: the *Root, Third, Fifth, Seventh* and *Ninth*, the Fifth is commonly omitted in four-part writing.

This chord contains two discords, — the Seventh and Ninth, — both of which must be prepared. From the direct form of this chord, the Bass must move up a Perfect Fourth to the root of the chord to which it resolves. The Third may move up a Second to the root of the next chord, or remain and become the Seventh of the next root; or, if the Third be Major, it may move down a chromatic interval, and become the Minor Seventh, provided the next root have a Major Third.

If the Fifth be below the Ninth, it must move up a second to the Third of the next chord; if above, it may move either to the Root, or to the Third of the next chord. The Seventh resolves according to rules already given. The Ninth resolves down a second to the Fifth of the next chord. The Bass and the Ninth must move in contratry motion.

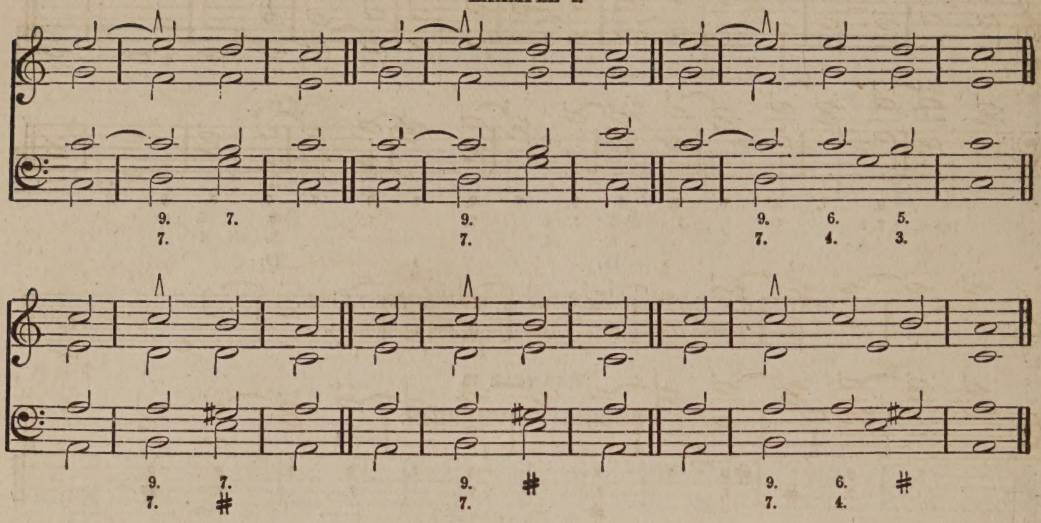
The *Diatonic Chord of the Ninth* is the interval of the Ninth, added to a diatonic chord. The *Fundamental Chord of the Ninth* is the ninth added to a fundamental chord. In either case the Ninth may be Major or Minor. This chord is more agreeable when the Major Ninth is in the uppermost part.

To no other chords than the Tonic or Dominant can the Diatonic or Fundamental Ninth, Major, or Minor, resolve on the *Six-four*. When the chord is in the direct form, the Ninth must be at least a ninth from the root; and when the Ninth is Major, it must be at least a seventh from the Third.

The chord of the Ninth, like all other discords, must be employed with discretion. All discords, in themselves considered, are more or less ungrateful to a delicate sense, and notwithstanding the characteristic stringency of the chord of the Ninth, a judicious preparation and use of it serves to strengthen the affinity between chords that otherwise would appear comparatively weak and unsatisfactory.

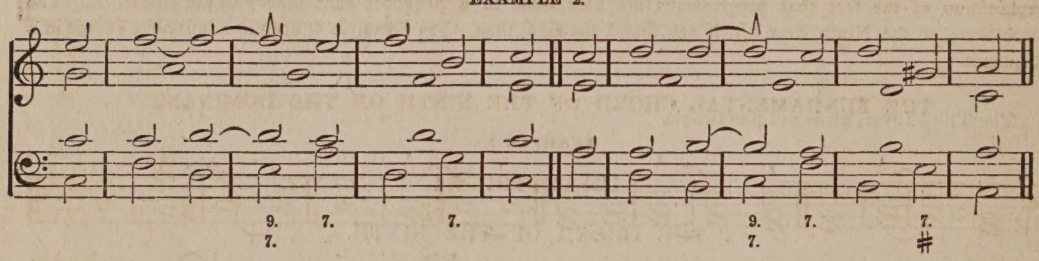
THE DIATONIC CHORD OF THE NINTH ON THE SUPERTONIC.

EXAMPLE 1.



THE DIATONIC CHORD OF THE NINTH ON THE MEDIANT.

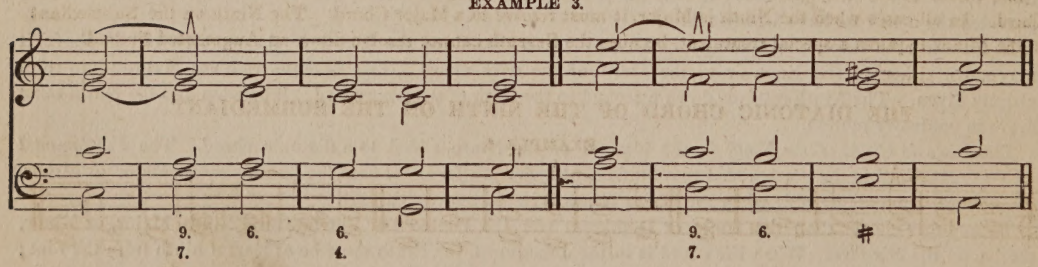
EXAMPLE 2.



The root of the chord of the Ninth must move to the letter a Perfect Fourth above. The Perfect Fourth above F is B ♭, which belongs to another key; hence, the Chord of the Ninth on the Subdominant requires a special treatment. Only in the repetitions of a sequence can the Bass move an Augmented Interval.

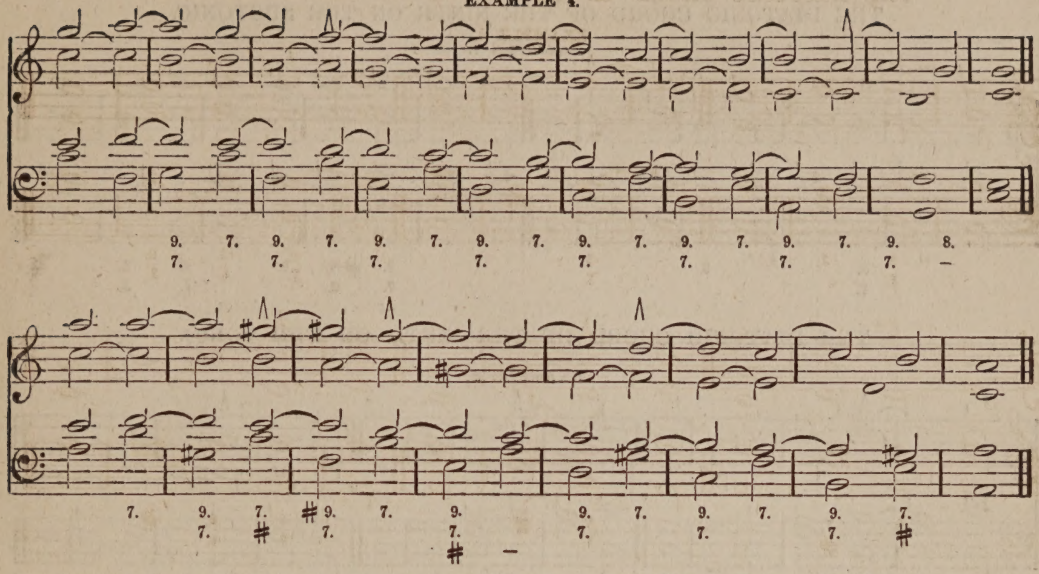
THE DIATONIC CHORD OF THE NINTH ON THE SUBDOMINANT.

EXAMPLE 3.



The Ninth in Example 3, is rather a suspension than a part of the organized chord of the Ninth, as it resolves on the same bass. No one part can resolve on a note with which it forms a discord, except the Ninth, and that only when the root is in the bass. The following sequence illustrates the Chord of the Ninth on the Subdominant, in which case it is admissible.

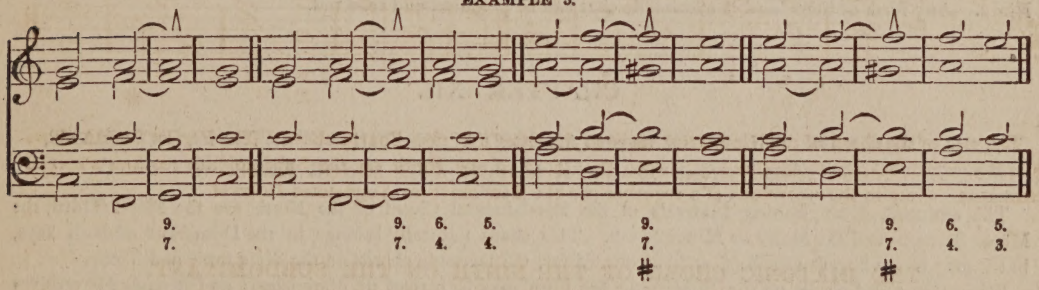
EXAMPLE 4.



A Sequence (Example 4,) is an unbroken repetition of the same Melodic Form. The *Form*, in this case, consists of two half notes, and is repeated on the different degrees of the scale. The paramount consideration in the treatment of a Sequence, is the preservation of the Melodic Form in each of its repetitions, and this is the explanation of the fact, that progressions are admissible in a Sequence that otherwise are prohibited. The resolutions of the Ninth, over which are found the sign, thus, ∧, in Example 4, are not admissible, except in a Sequence.

THE FUNDAMENTAL CHORD OF THE NINTH ON THE DOMINANT.

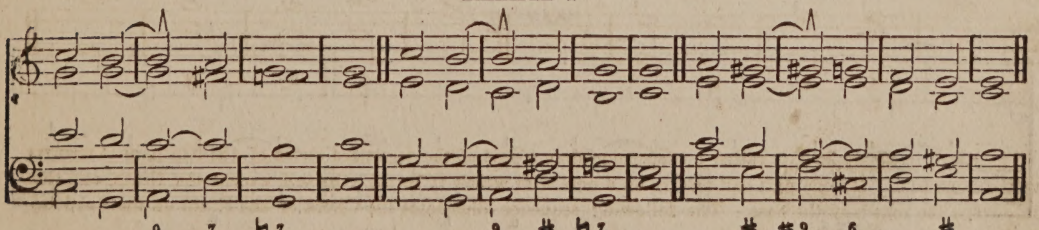
EXAMPLE 5.



The Chord of the Major Ninth on the Submediant of the Major Key must resolve to a root having a Major Third. In all cases when the Ninth is Major, it must resolve to a Major Chord. The Ninth on the Submediant of the Minor requires a special treatment, because the Seventh cannot resolve down an Augmented Second.

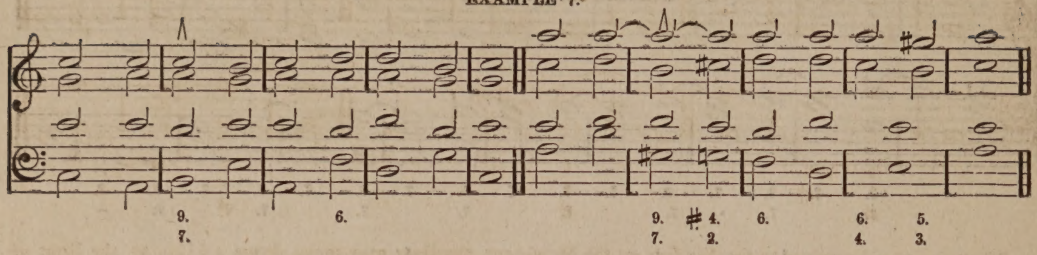
THE DIATONIC CHORD OF THE NINTH ON THE SUBMEDIANT.

EXAMPLE 6.



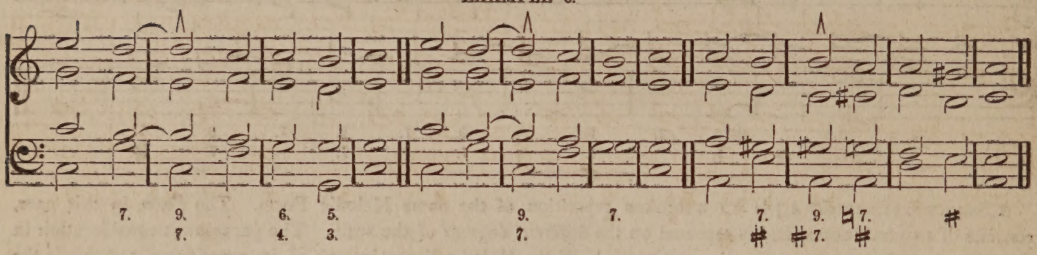
THE DIATONIC CHORD OF THE NINTH ON THE SUBTONIC.

EXAMPLE 7.



THE DIATONIC CHORD OF THE NINTH ON THE TONIC.

EXAMPLE 8.



The Ninth on the Tonic of the Minor requires a special treatment, because the Seventh cannot resolve down an Augmented Second, as from G♯, down to F. (See the last formula in Example 8.)

The *Diatonic Chord of the Ninth* is susceptible of all the inversions. When the Root is in the upper part, either the Third or the Seventh must be omitted. In the absence of the Seventh, the Root must move to the Seventh on the same bass; and in the absence of the Third, the Ninth must move to the Third on the same bass. In the inversion of this chord, the Root and Ninth can stand but a second apart, if the Third be a seventh from the Ninth. Any form of this chord is admissible that can be prepared and resolved.

CHAPTER XII.

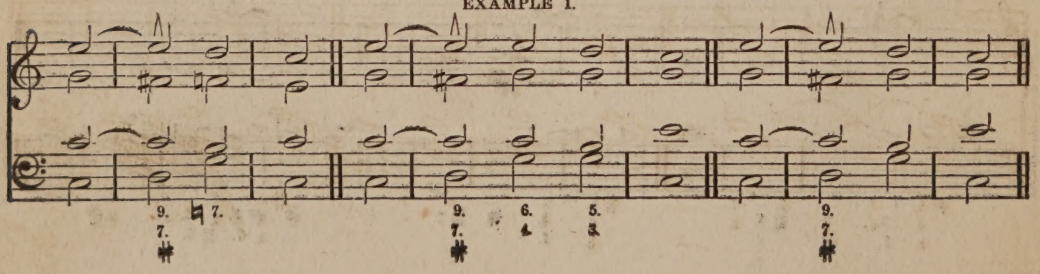
THE CHORD OF THE FUNDAMENTAL NINTH ON THE SUPERTONIC, DOMINANT, AND TONIC OF BOTH MAJOR AND MINOR KEYS.

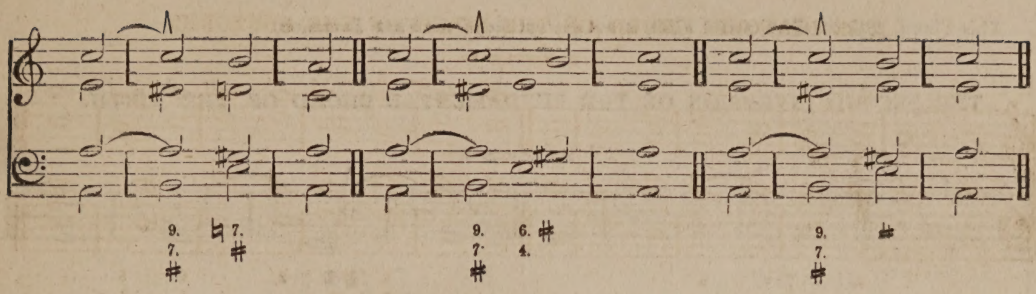
The essential, distinguishing Intervals of the Fundamental Chord of the Ninth, are the Major Third, the Minor Seventh, and the Major or Minor Ninth. This chord naturally belongs to the Dominant of both keys, but it may be employed instead of, and substituted for, the Diatonic chords on the Supertonic and Tonic.

When this chord occurs on the Supertonic, the Fifth may be perfect or diminished; and it naturally resolves to the Seventh, the *Six-four*, or the Common Chord on the Dominant; the latter progression, however, approximates to a modulation into the Key of the Dominant, and is, therefore, not approved in a final cadence.

THE DIRECT FORM OF THE FUNDAMENTAL CHORD OF THE NINTH ON THE SUPERTONIC, AND ITS INVERSIONS.

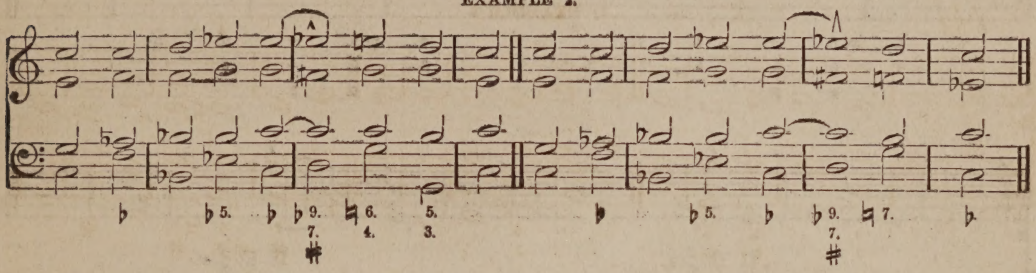
EXAMPLE 1.





When this chord resolves to the *Six-four* on the Dominant, the Bass may move down a Fifth to the Root of the next chord.

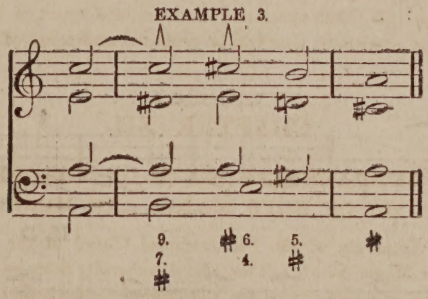
EXAMPLE 2.



The Minor Ninth on the Supertonic of the Major must resolve chromatically to the Major Sixth on the Dominant, else the resolution must be to a Minor Tonic. (See Example 2.)

The Ninth on the Supertonic of the Minor Key may receive similar treatment, and move into the Major of the same tonic.

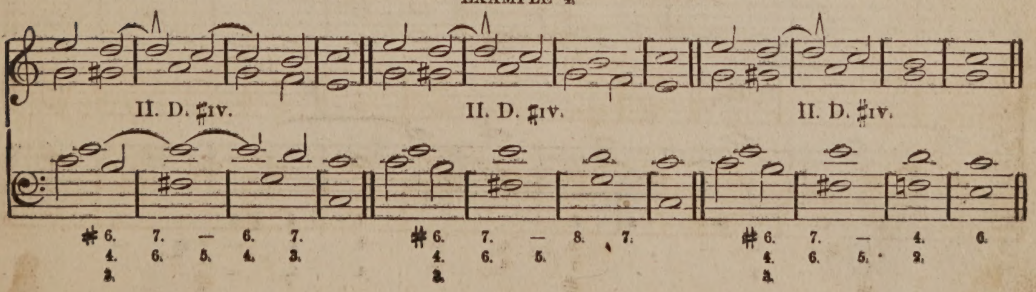
EXAMPLE 3.



This Chord is susceptible of all the inversions. When the Root is in an upper part, as it must be when the chord is inverted, either the Third or the Seventh must be omitted. In the absence of the Third or the Seventh the Ninth, or the Root, must move to their places respectively, while the rest of the chord remains unaltered.

THE FIRST INVERSION OF THE FUNDAMENTAL CHORD OF THE NINTH.

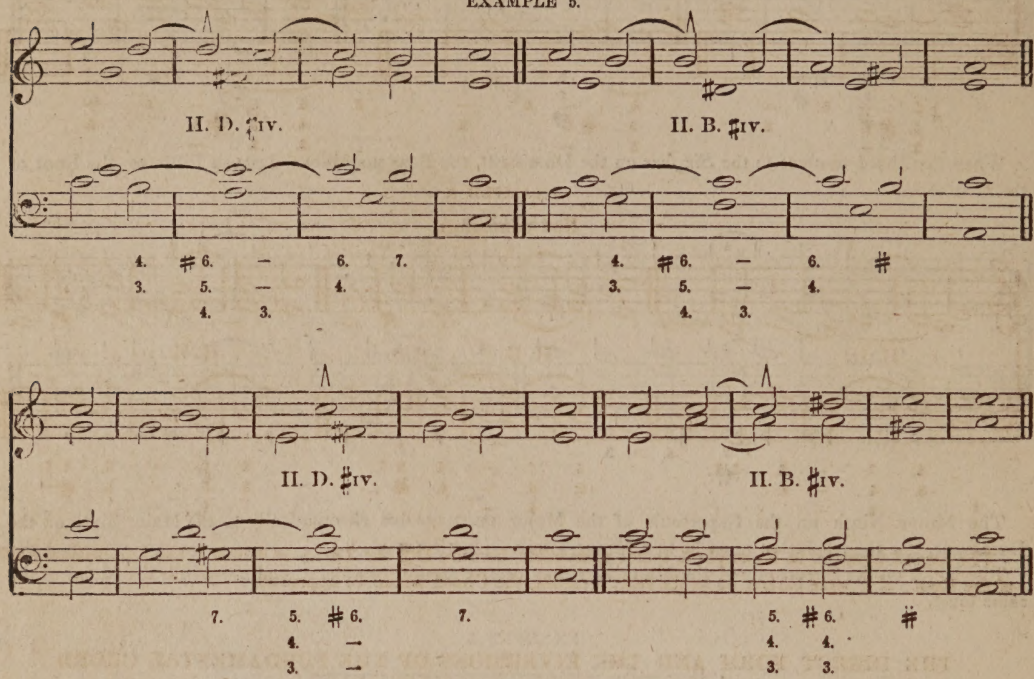
EXAMPLE 4.



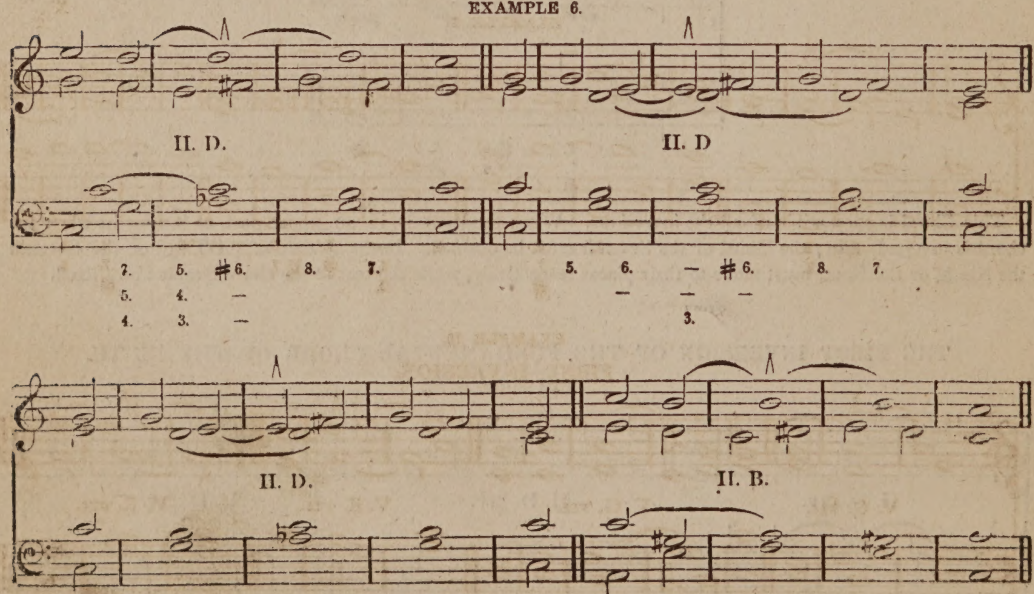
This Chord, with the Diminished Fifth, is not susceptible of the First Inversion.

THE SECOND INVERSION OF THE FUNDAMENTAL CHORD OF THE NINTH.

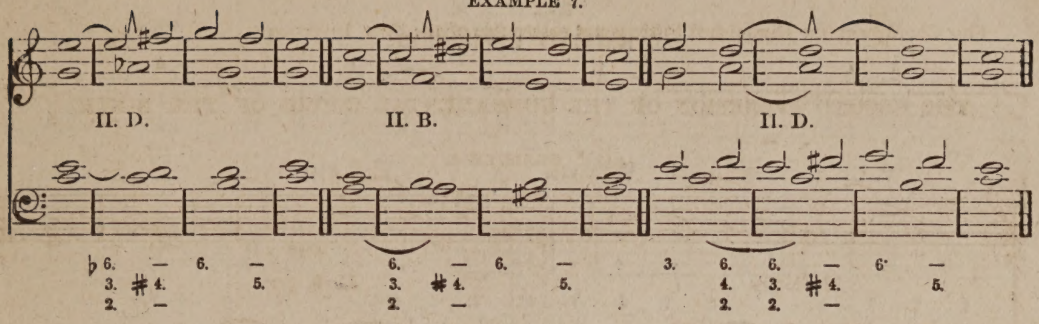
EXAMPLE 5.



EXAMPLE 6.

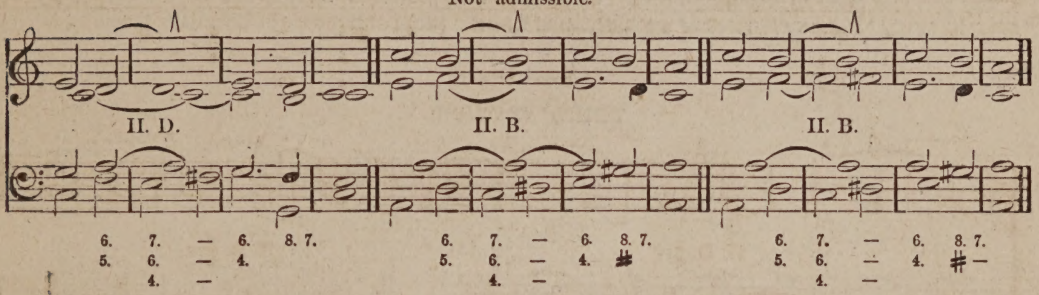


EXAMPLE 7.



EXAMPLE 8.

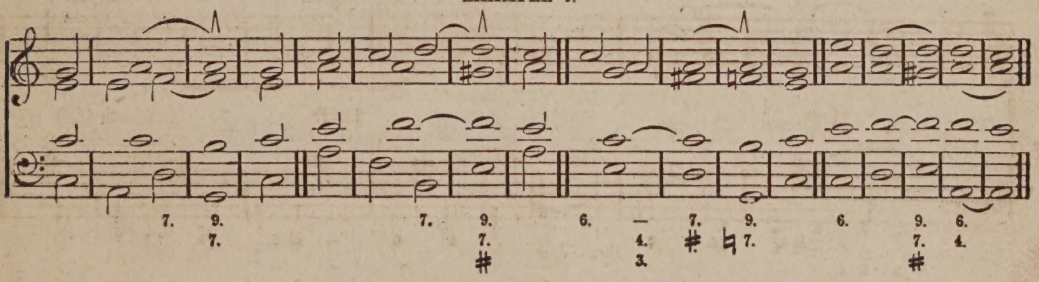
Not admissible.



The second formula, in Example 8, is not admissible, because D ♯ the Third is below F the Diminished Fifth of the Root; if F were Sharp, as in the next formula, the Chord would be approved.

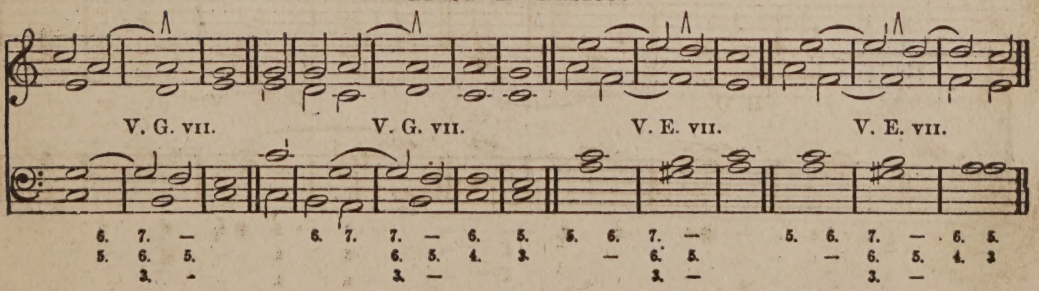
THE DIRECT FORM AND THE INVERSIONS OF THE FUNDAMENTAL CHORD OF THE NINTH ON THE DOMINANT.

EXAMPLE 9.



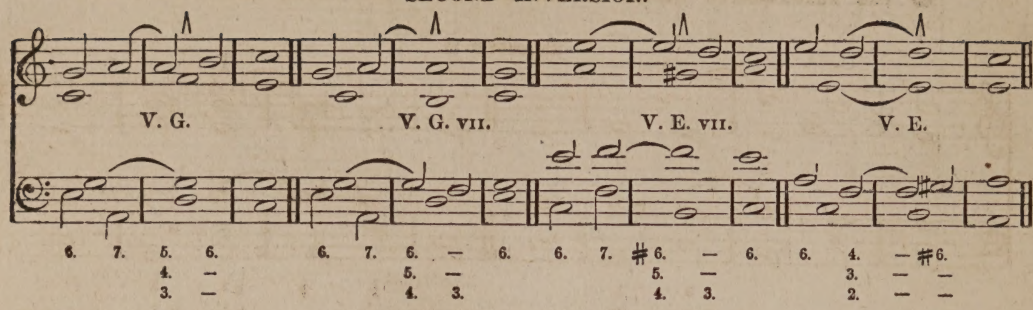
EXAMPLE 10.

FIRST INVERSION.



EXAMPLE 11.

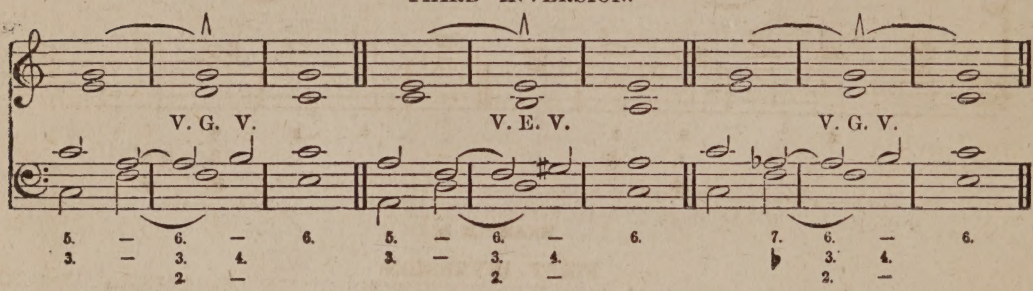
SECOND INVERSION.



Any part may move an Augmented Second on the same root, provided it move from a discord to a concord, as from the Minor Ninth to the Third of a Fundamental Chord. (See last formulas in Examples 11 and 12.)

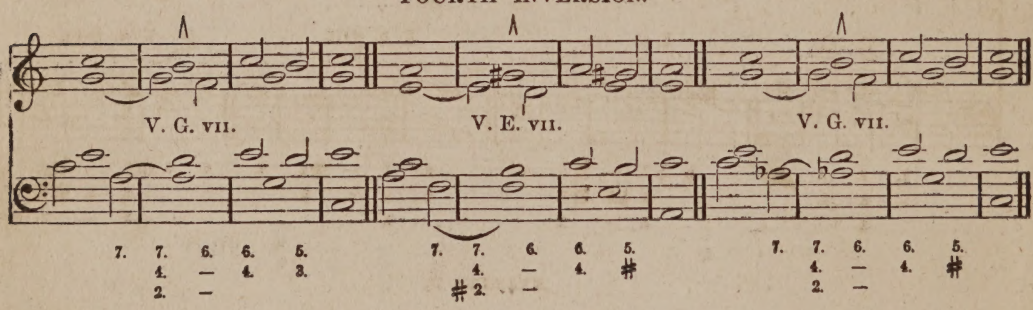
EXAMPLE 12.

THIRD INVERSION.



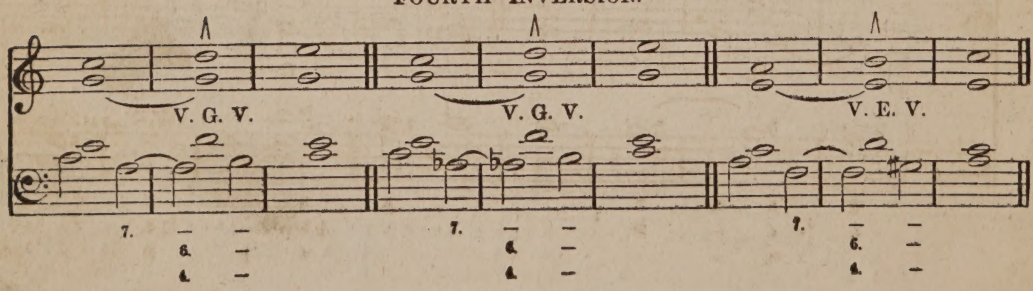
EXAMPLE 13.

FOURTH INVERSION.



EXAMPLE 14.

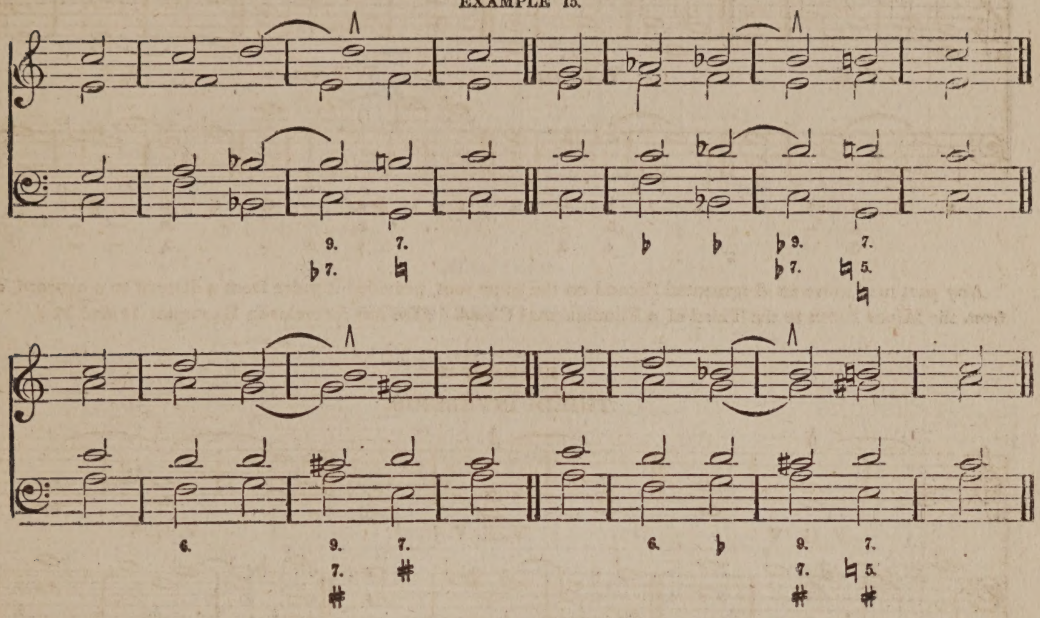
FOURTH INVERSION.



THE DIRECT FORM AND THE INVERSIONS

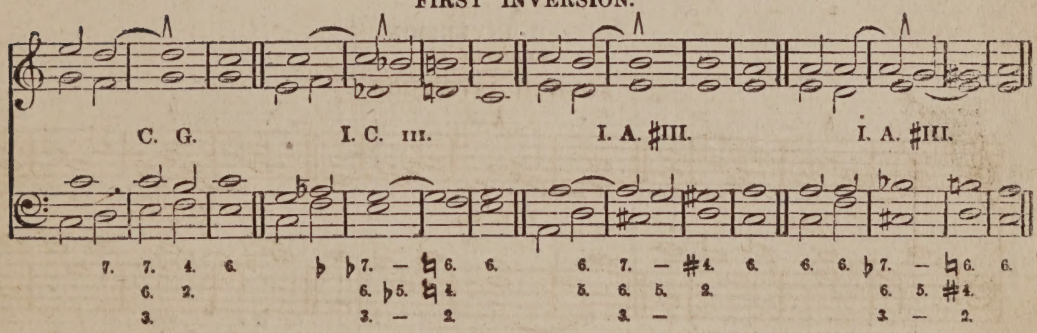
OF THE FUNDAMENTAL CHORD OF THE NINTH ON THE TONIC, MAJOR AND MINOR.

EXAMPLE 15.



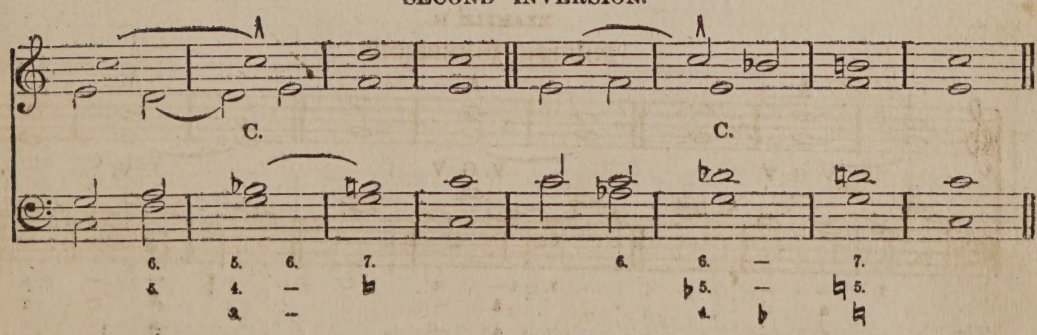
EXAMPLE 16.

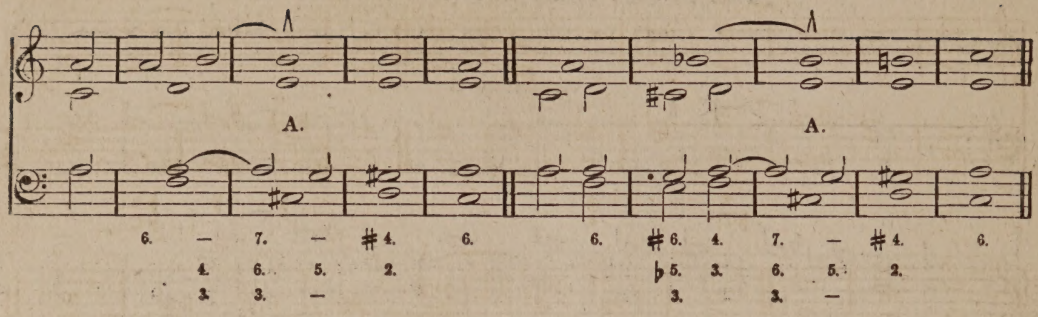
FIRST INVERSION.



EXAMPLE 17.

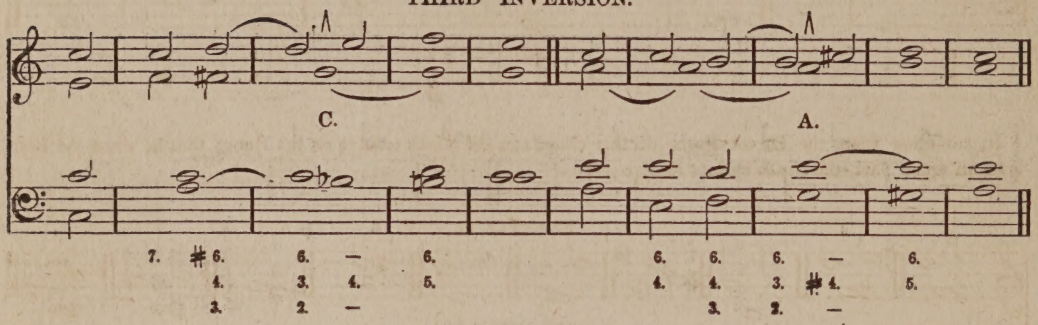
SECOND INVERSION.





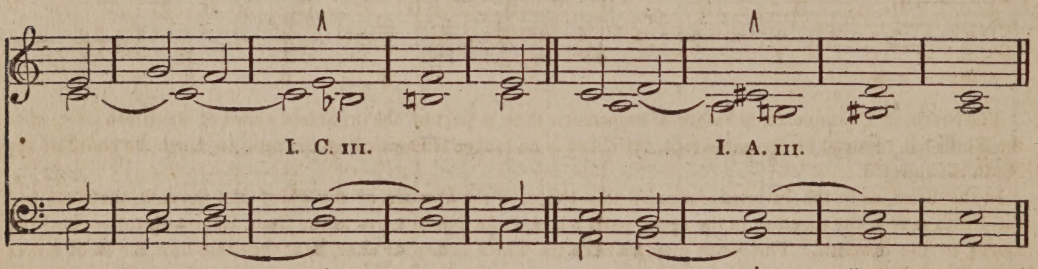
EXAMPLE 10.

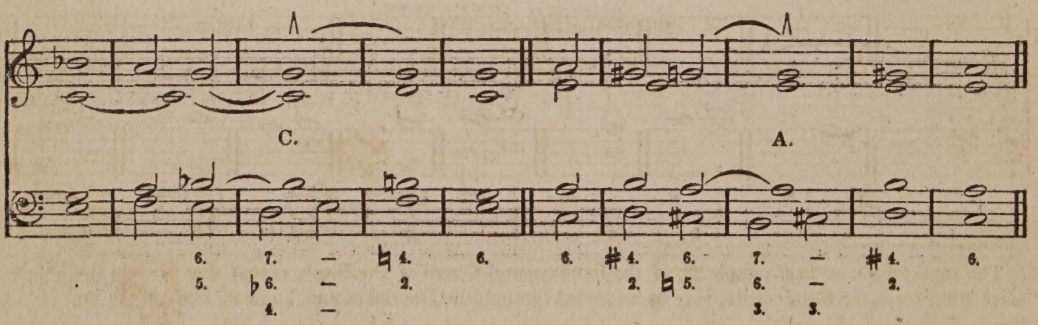
THIRD INVERSION.



EXAMPLE 19.

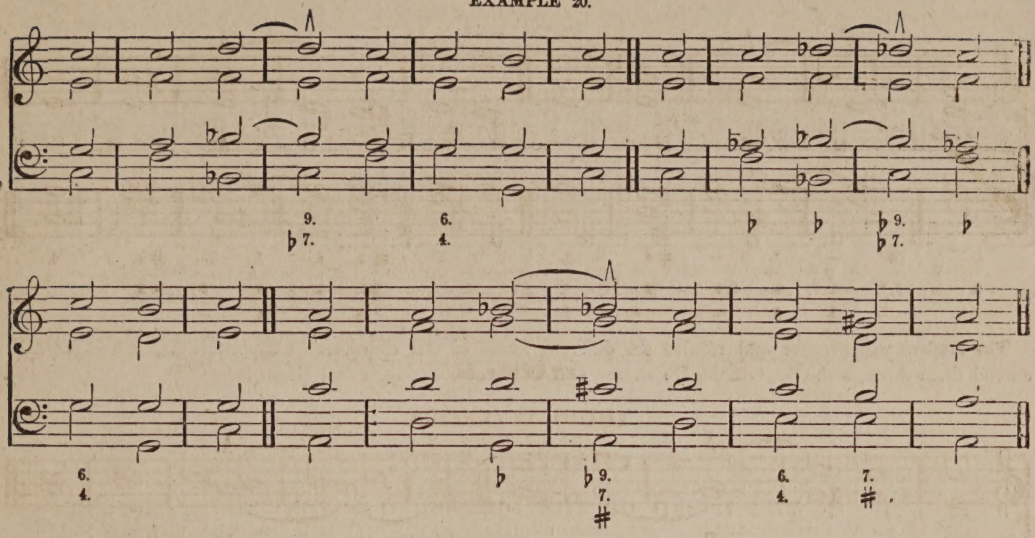
FOURTH INVERSION.





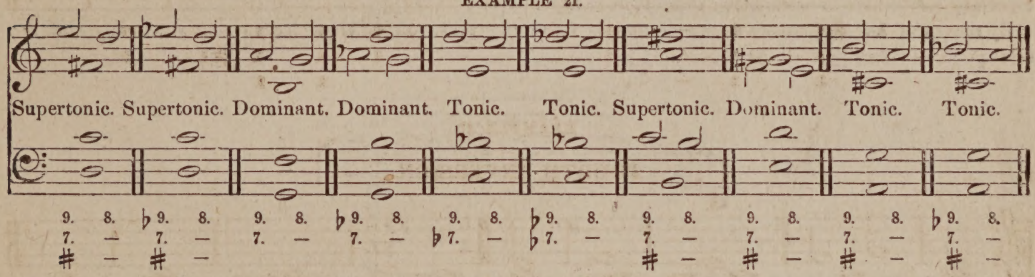
The Ninth on the Major or Minor Tonic may resolve on the Subdominant, as in Example 20.

EXAMPLE 20.



In no other than the Direct Form of this chord can the Ninth resolve on the Root; that is, when the Root is in an upper part, the Ninth cannot resolve to it.

EXAMPLE 21.

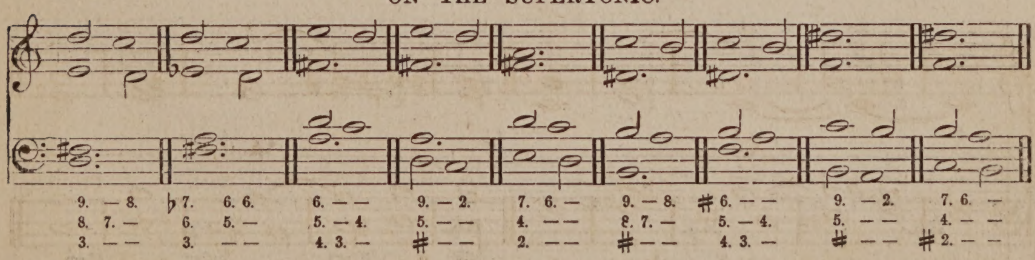


The Ninth, in Example 21, is rather a suspension than a part of the organized chord of the Ninth; for, after the Ninth has resolved on the same root, the chord is no longer trammeled by the rules to which the chord of the Ninth is subjected.

In the direct, as in the inverted forms of this chord, in the absence of the Third and Seventh, the Root and the Ninth may occur together in the upper parts; but if the Ninth move to the Root, it must be after the Root moves to the Seventh. The Ninth may move to the Third before, or after, or at the same time the Root moves to the Seventh.

EXAMPLE 22.

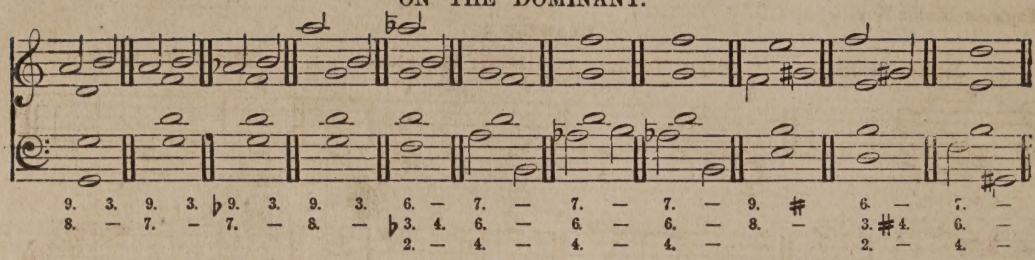
ON THE SUPERTONIC.



The same forms, as in Example 22, of the Fundamental Chord of the Ninth, except that wherein the Diminished Fifth from the Root occurs, may be extended through the Dominant and Tonic of both Major and Minor keys

EXAMPLE 23.

ON THE DOMINANT.



The student will prepare and resolve the different forms of this chord, as in Examples 21, 22 and 23, and extend them through the Supertonic, Dominant, and Tonic of both Major and Minor keys.

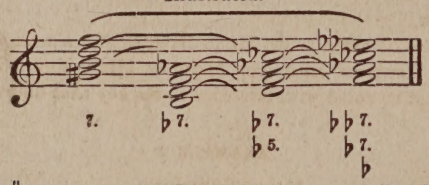
CHAPTER XIII.

THE CHORD OF THE DIMINISHED SEVENTH.

This Chord is the Diminished Seventh added to the Diminished Triad on the Seventh degree of the Minor Scale. It comprises three Minor Thirds; that is, the four tones, of which the Chord is composed, stand each a Minor Third apart; hence, the effect on the ear is the same, whether the Root be at the bottom, middle, or top of the Chord, and it can be taken without preparation. The peculiar structure of this chord renders it especially serviceable in modulating into different keys.

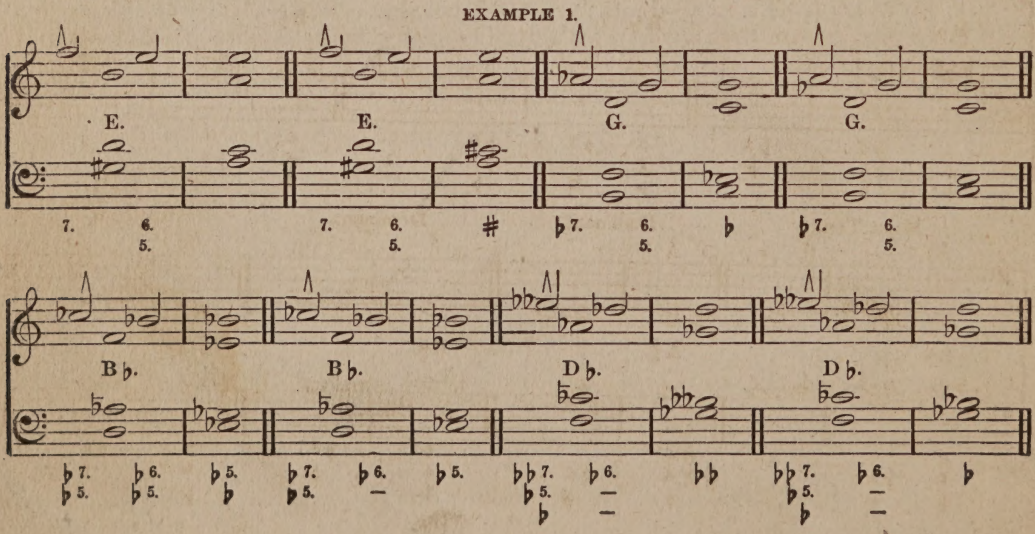
By means of an *Enharmonic Change,* — that is, by noting tones on different letters that practically have the same pitch, — either tone of the chord may become the root.

Illustrated.



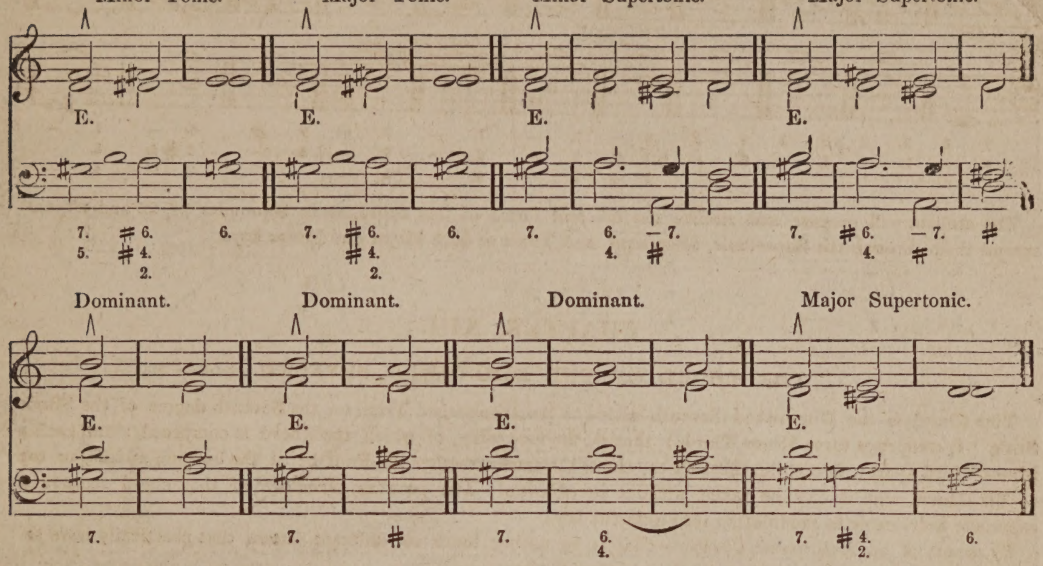
In the first chord illustrated, G ♯, is the practical Root; in the second, B; in the third, D, and in the fourth, F. Naturally, the first illustrated chord is in the Key of A, the second in C, the third in E ♭, and the fourth in G ♭, Major or Minor; and the theoretical roots are E, G, B ♭, and D ♭. The simplest treatment of this chord is given in Example 1.

EXAMPLE 1.



This chord may be construed as a part of the Fundamental Chord of the Minor Ninth in its first inversion, whose theoretical root is E; in which case E may be treated as a Tonic, a Supertonic, or, as a Dominant of a Major or Minor Key.

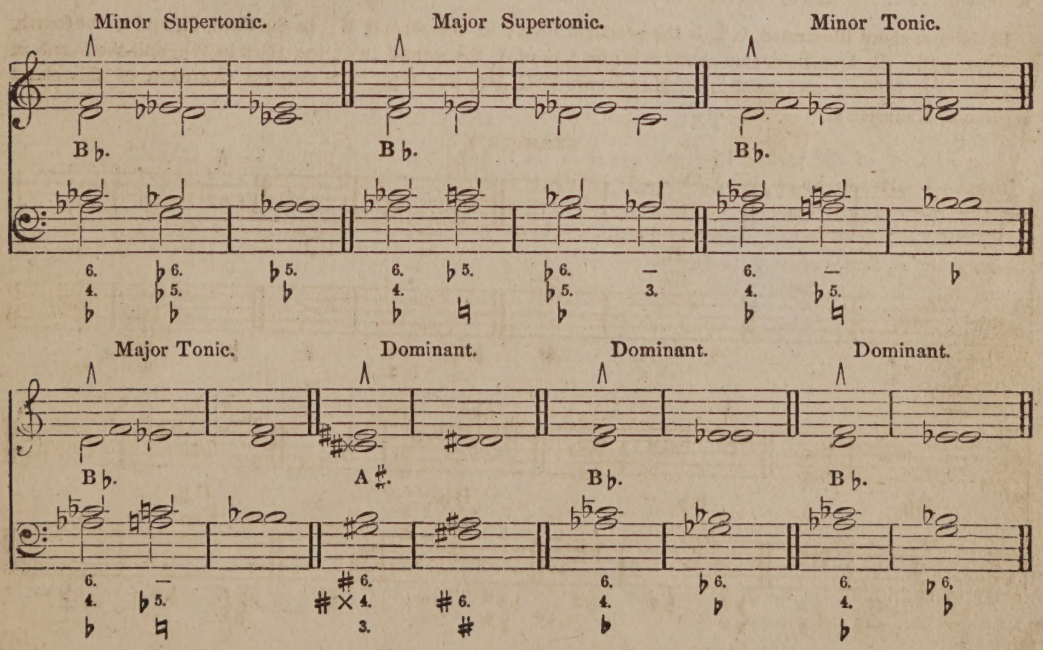
EXAMPLE 2.



In Example 2, G♯ is treated as the Third of the Fundamental Chord of the Minor Ninth on E. Each tone of this chord may be taken as the Major Third of the Fundamental Chord of the Minor Ninth, and treated as in the last Example. The student will give illustrations.

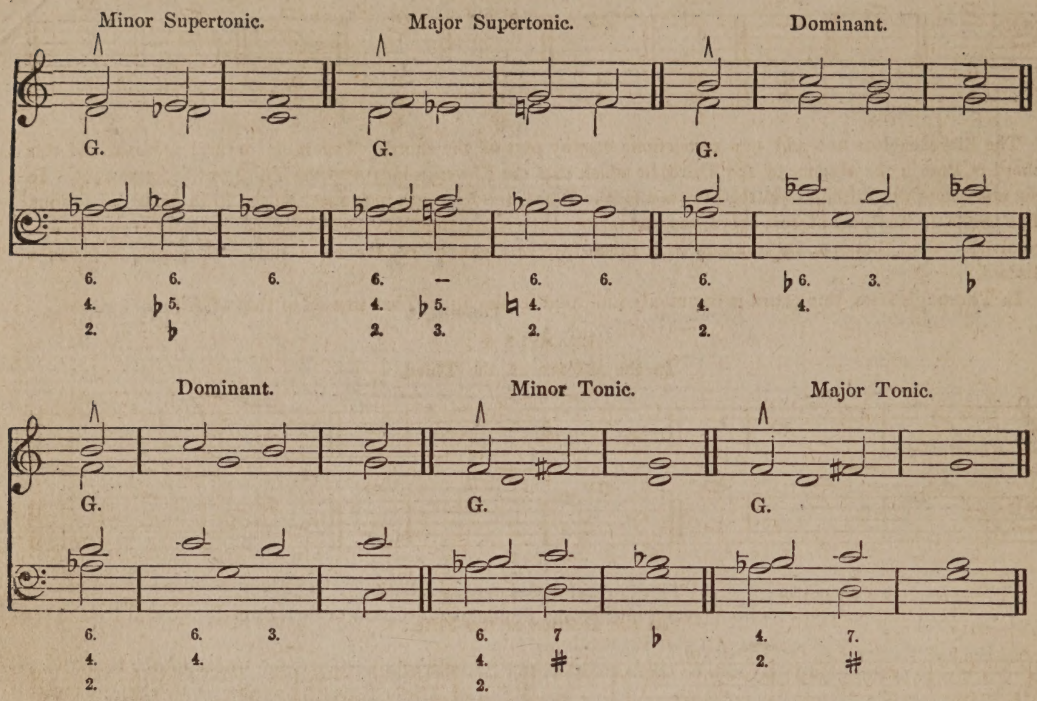
Each tone of this chord may also be taken as the Minor Seventh of a Fundamental Chord of the Minor Ninth on the Supertonic, Dominant, or Tonic of either the Major or Minor Key. The enharmonic changes must be observed, — that is, the tones must be noted with reference to the key that follows.

EXAMPLE 3.



Each tone of this chord may be taken also as a Minor Ninth of a Fundamental Chord on the Supertonic, Dominant, or Tonic, of either the Major or the Minor Key.

EXAMPLE 4.



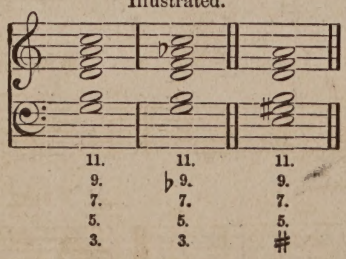
The student will treat each part of the Chord of the Diminished Seventh as treated in Examples 3 and 4, and also form the Diminished Seventh on the letters A and B ♭, and treat the parts of the chord on those letters in a similar manner.

CHAPTER XIV.

THE CHORD OF THE ELEVENTH.

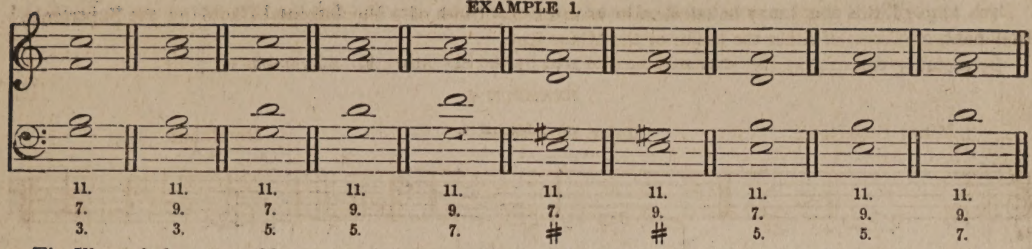
The Interval of the perfect Eleventh, added to the Root of the Fundamental Chord of the *Seventh*, or the *Ninth*, on the Dominant of either the Major or the Minor Tonic, forms what is technically called the CHORD OF THE ELEVENTH. This, like all other organized chords, has its characteristic structure, and is susceptible of treatment peculiar to itself. Any part of this chord that is sufficiently full to individualize it, is subject to licenses that otherwise are not admissible.

Illustrated.



The Ninth may be Major or Minor, than which no other interval in the chord can be changed. The essential notes of this chord are the Root and the Eleventh. To obtain four parts, the notes may be added, as in Example 1.

EXAMPLE 1.

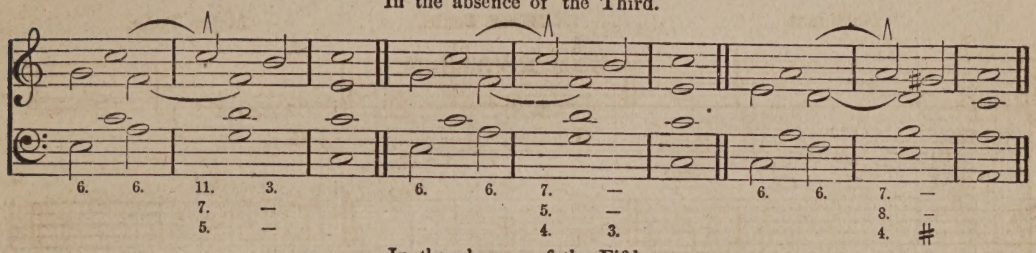


The Eleventh does not add new restrictions to any part of the chord. The most natural structure of this chord is, that in the absence of the Third, in which case the Eleventh moves to the Third on the same root. In the absence of the Fifth, and in the presence of the Third, the Eleventh may move to the Fifth on the same root. The whole, or any part of this chord, may be taken at the same time, provided it can be properly prepared and resolved. The Eleventh, in common with other intervals, cannot resolve on a note with which it forms a discord.

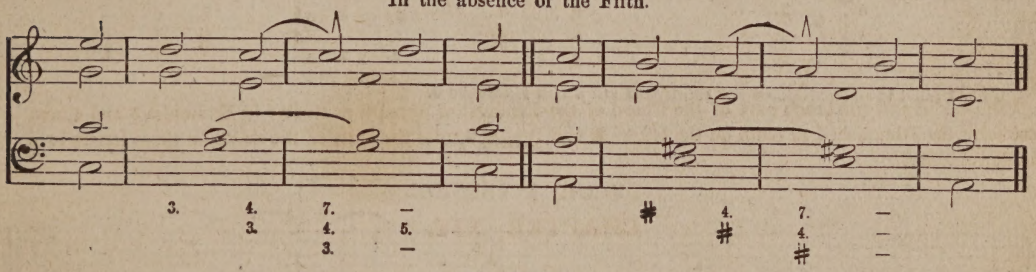
In Thorough Bass, this chord is commonly indicated by the figure *Four* instead of that of *Eleven*.

EXAMPLE 2.

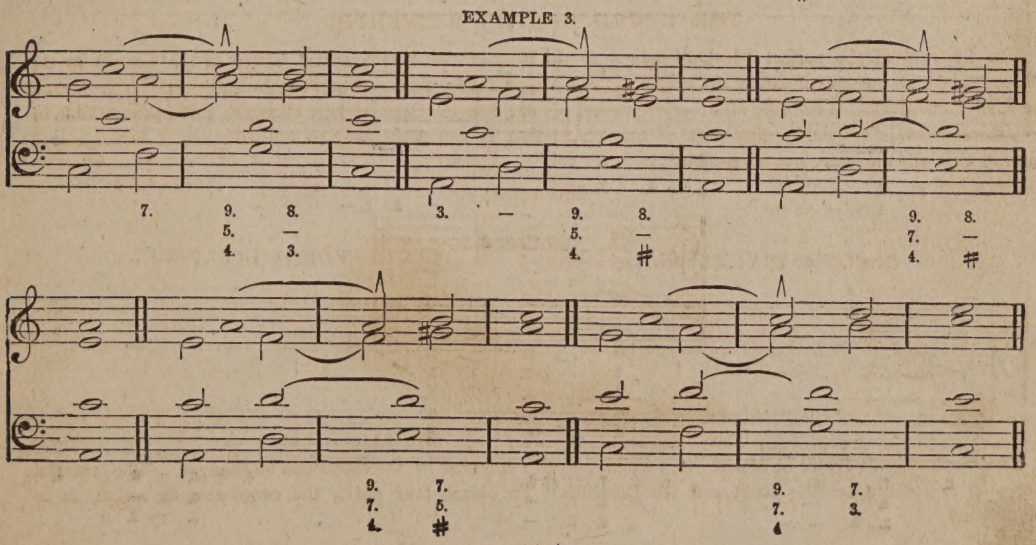
In the absence of the Third.



In the absence of the Fifth.



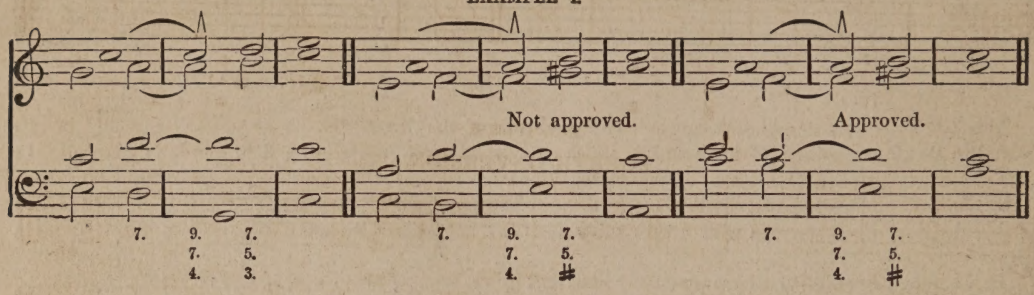
EXAMPLE 3.



The Major Ninth can move to the Root before, or at the same time that the Eleventh moves to the Third, but not after.

By contrary motion, the Eleventh may be prepared by the Seventh. (Example 4.)

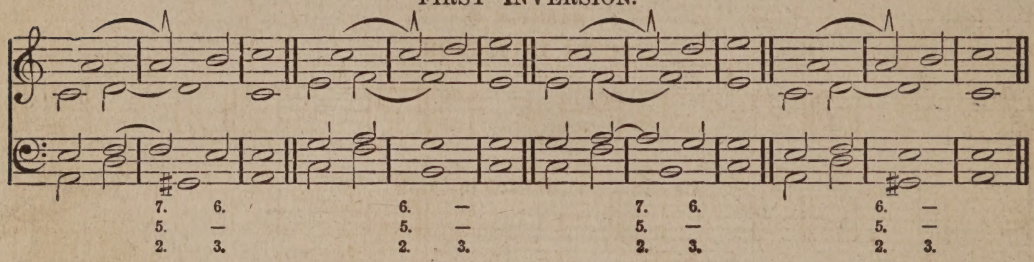
EXAMPLE 4.



The Third of a Fundamental Chord cannot be doubled, therefore the Eleventh cannot move to the Third.

EXAMPLE 5.

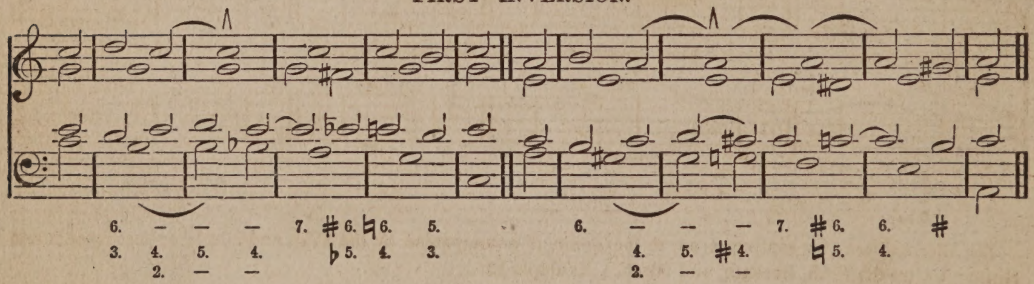
FIRST INVERSION.



This Chord is susceptible of the treatment shown in Example 6.

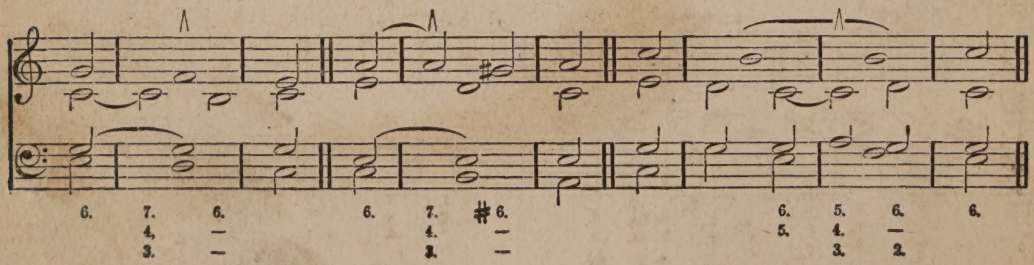
EXAMPLE 6.

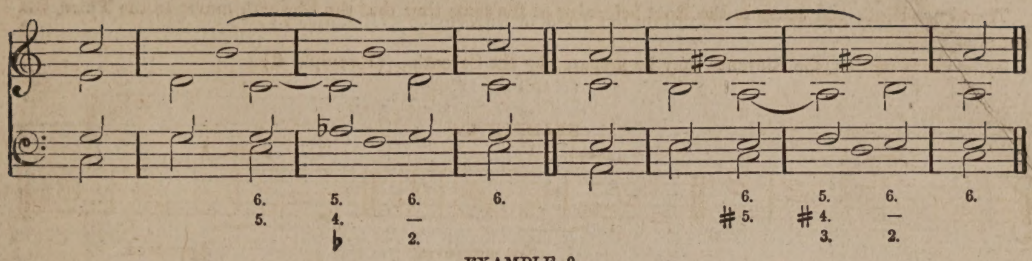
FIRST INVERSION.



EXAMPLE 7.

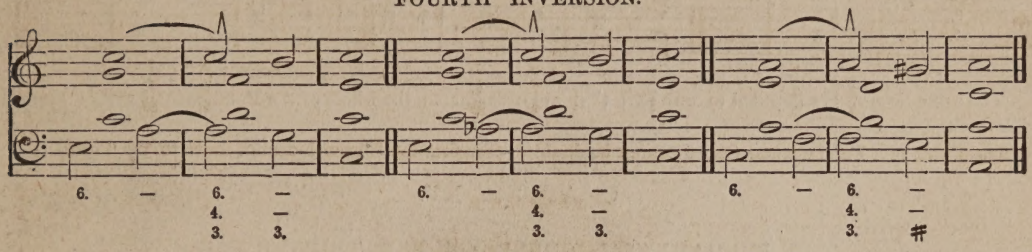
SECOND INVERSION. THIRD INVERSION.





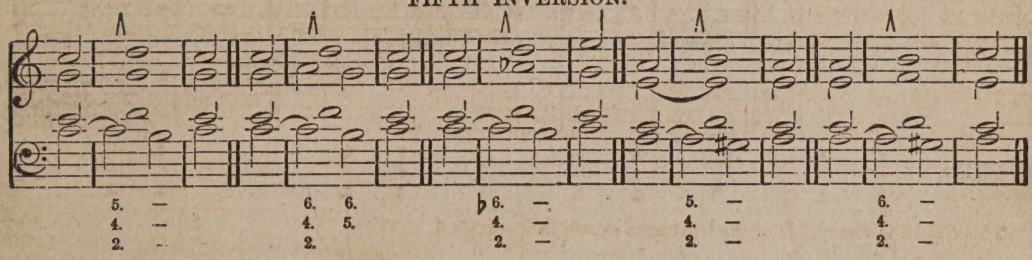
EXAMPLE 9.

FOURTH INVERSION.

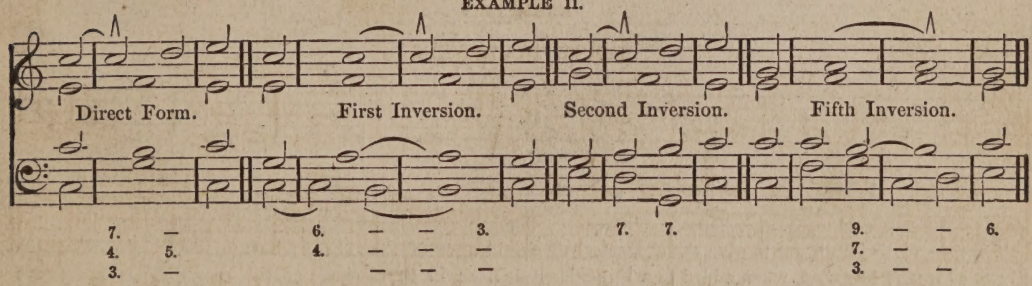


EXAMPLE 10.

FIFTH INVERSION.

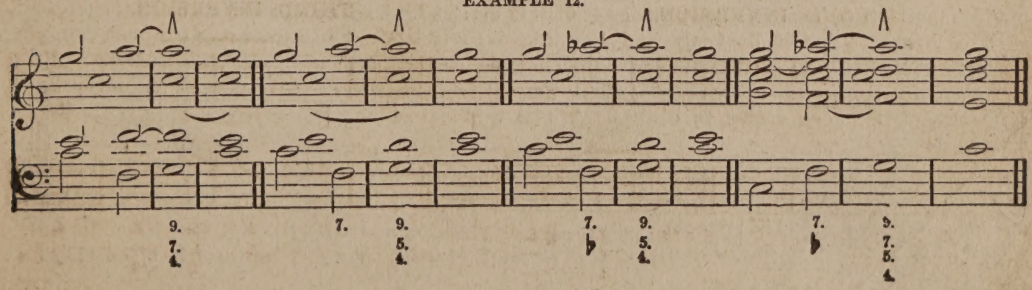


EXAMPLE 11.



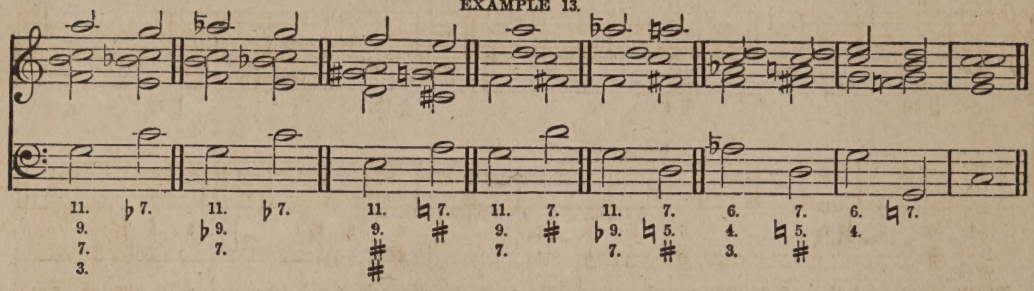
The Eleventh may be continued on to the Tonic, if accompanied by the Fifth and Ninth, or the Seventh and Ninth; or, by the Fifth, Seventh, and Ninth. Example 12.

EXAMPLE 12.



This Chord may resolve on a Discord on the Tonic or Supertonic. (Example 13.)

EXAMPLE 13.



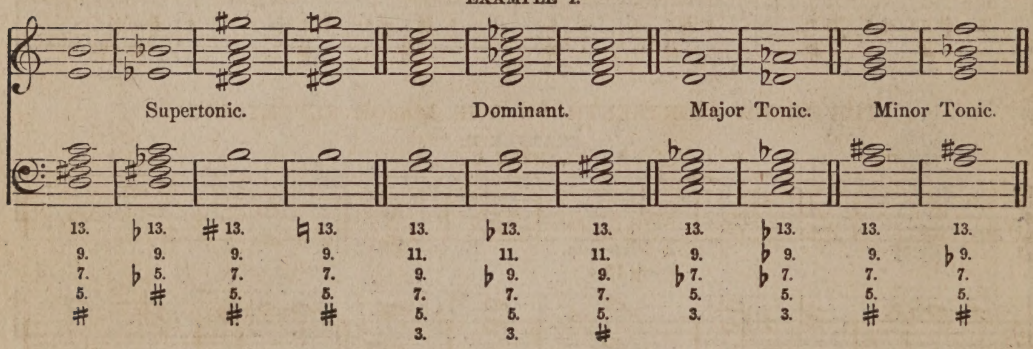
The same licenses are imputed to any part that are peculiar to the whole of the Fundamental Chord of the Eleventh.

CHAPTER XV.

THE FUNDAMENTAL CHORD OF THE THIRTEENTH.

The Major or Minor Thirteenth may be added to the Fundamental Chord on the Supertonic, Dominant and Tonic of both Major and Minor keys. All the parts of this chord are available so far as they can be properly prepared and resolved. The Fundamental Chord, after the Thirteenth is added, is treated in all respects as if the Thirteenth were not present in the Chord. Example 1 illustrates all the tones of which the Chord is susceptible.

EXAMPLE 1.



The Seventh is important to give the characteristic significance of this chord; but, to the Thirteenth, or the Sixth, as it may be called, when added to a Fundamental Root, in the absence of the Seventh, the licenses are mainly available that are peculiar to the Thirteenth in its complete representation.

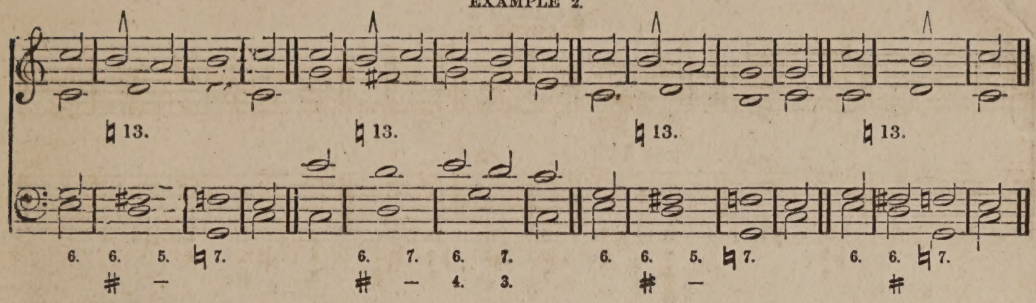
The simplest structure, and that whose effect individualizes the chord, is the Interval of the Thirteenth, with the Third and Eighth. The Thirteenth moves to the Fifth, or to the Seventh, on the same root, and that part to which the Thirteenth moves, cannot previously exist in the chord. This structure of the chord is susceptible of all the inversions; but the Root only can be doubled. When this chord occurs on the Supertonic, it should move to the *Six-four*, or to the Seventh on the Dominant. Should it be followed by the Common Chord on the Dominant, the effect would be to modulate and make a new Tonic of the former Dominant. In this structure of the Chord, the Root cannot be omitted. A Flat will indicate the Minor, and a Natural the Major Thirteenth.

The Major Thirteenth is a Concord; it can, therefore, be taken without preparation. The Minor Thirteenth contains a Diminished Fourth from the Third to the Thirteenth, which is a Discord, and one of the tones forming this Interval should be prepared.

The name of the Fundamental Chord of the Thirteenth, of which but a part is written, is indicated by the figure (13,) over the bass and tenor.

THE DIRECT FORM OF THE MAJOR THIRTEENTH ON THE MAJOR SUPERTONIC.

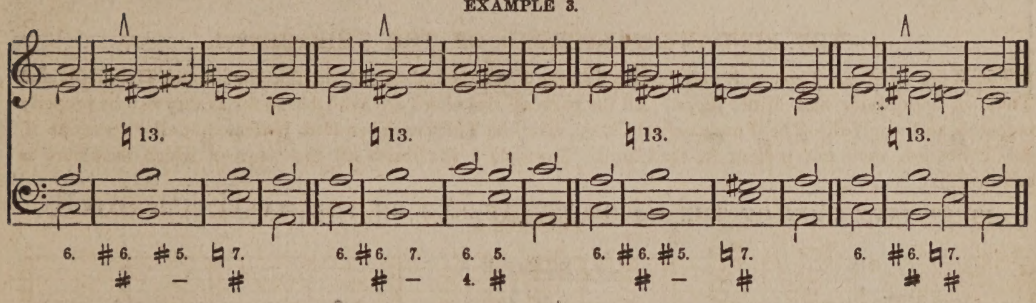
EXAMPLE 2.



The harmonic relation of the Thirteenth with the Root may be changed on the same note to the Third of the Dominant with the Seventh. (See last formula of Example 2.)

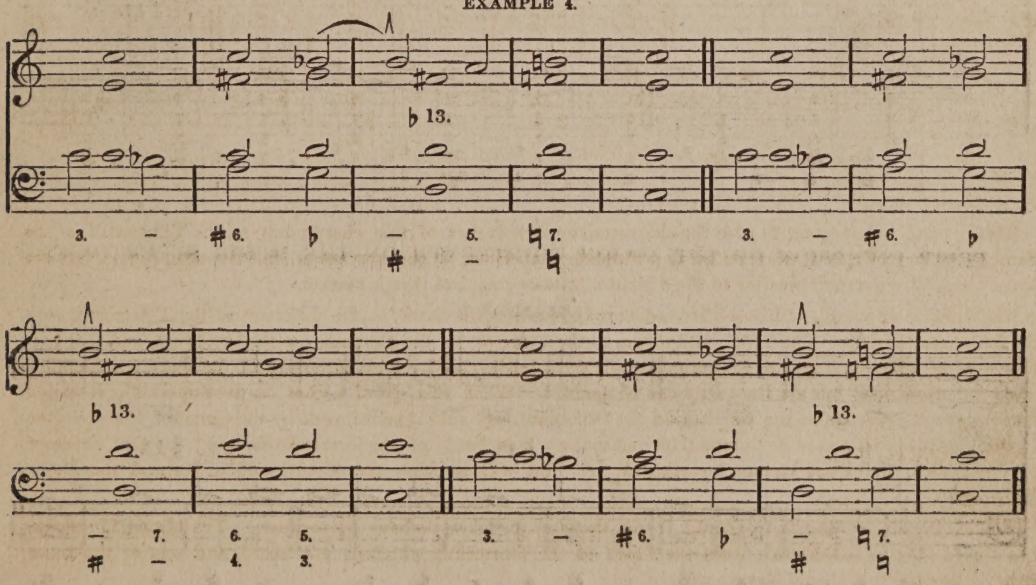
THE MAJOR THIRTEENTH ON THE MINOR SUPERTONIC.

EXAMPLE 3.



THE MINOR THIRTEENTH ON THE MAJOR SUPERTONIC.

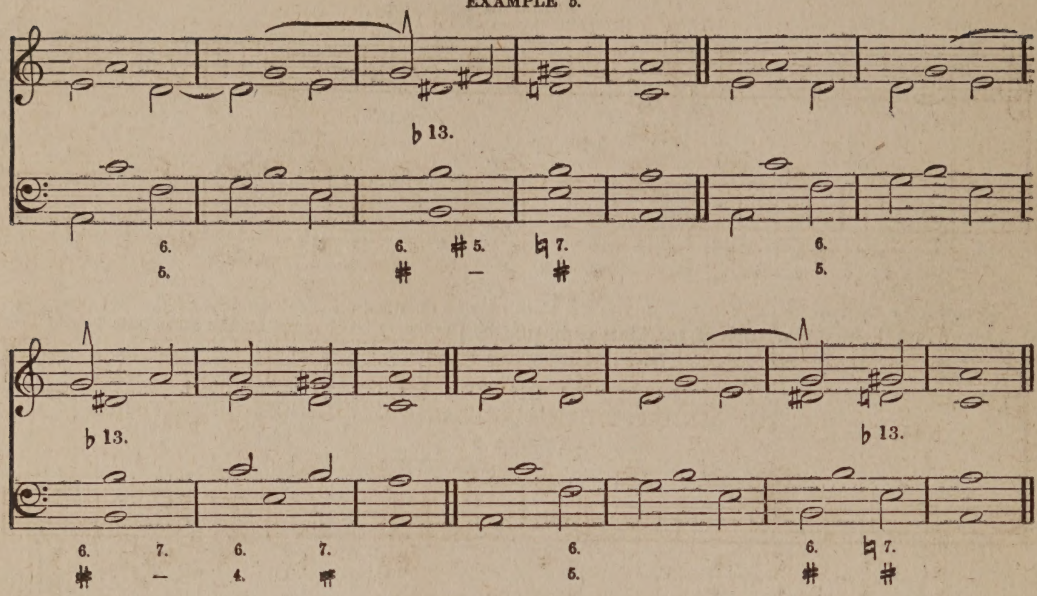
EXAMPLE 4.



The Minor Thirteenth may move up a Chromatic Interval to the Third of the Dominant with the Seventh. (See the last formulas of Examples 4 and 5.)

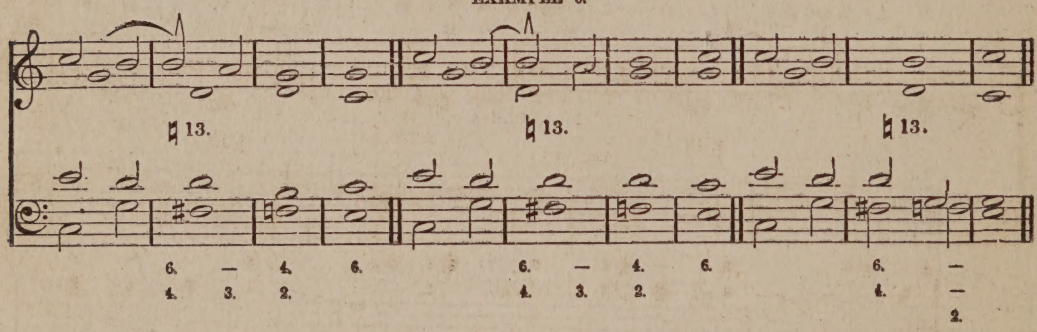
THE MINOR THIRTEENTH ON THE MINOR SUPERTONIC.

EXAMPLE 5.



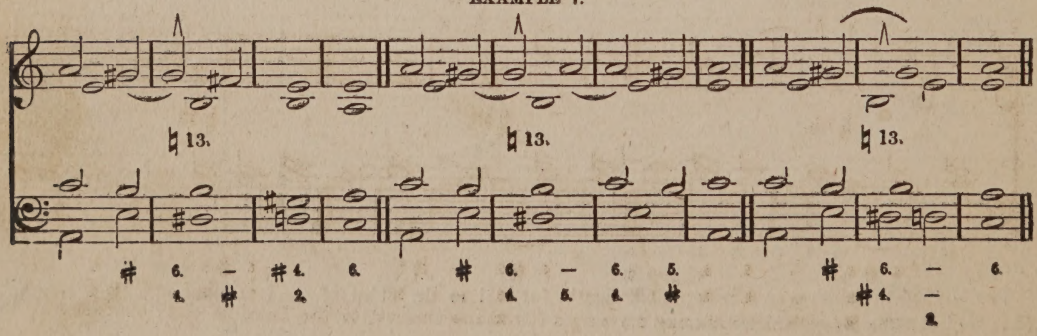
FIRST INVERSION OF THE MAJOR THIRTEENTH ON THE MAJOR SUPERTONIC.

EXAMPLE 6.



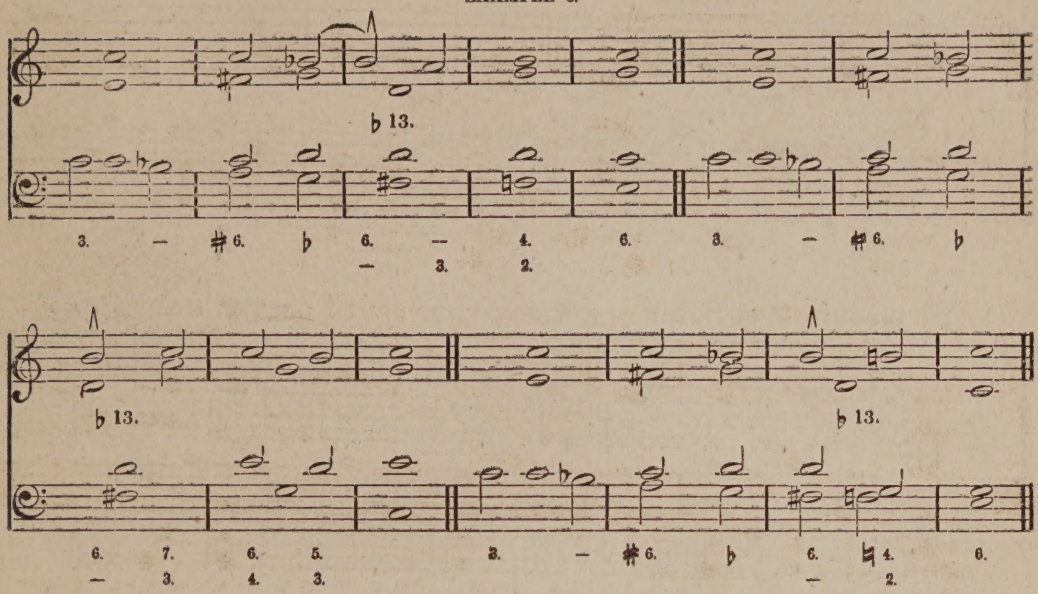
FIRST INVERSION OF THE MAJOR THIRTEENTH ON THE MINOR SUPERTONIC.

EXAMPLE 7.



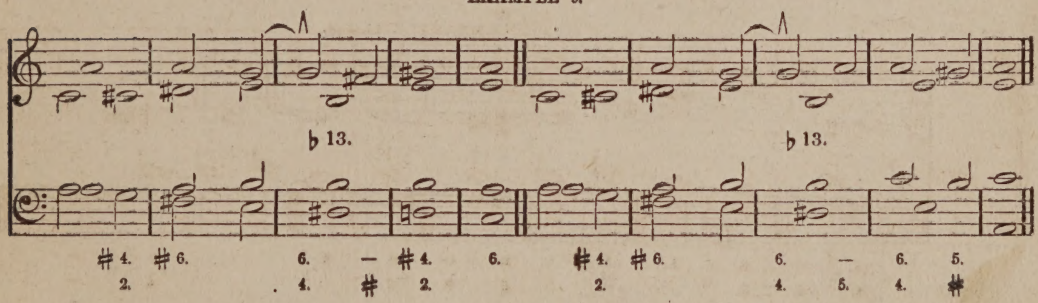
FIRST INVERSION OF THE MINOR THIRTEENTH ON THE MAJOR SUPERTONIC.

EXAMPLE 8.



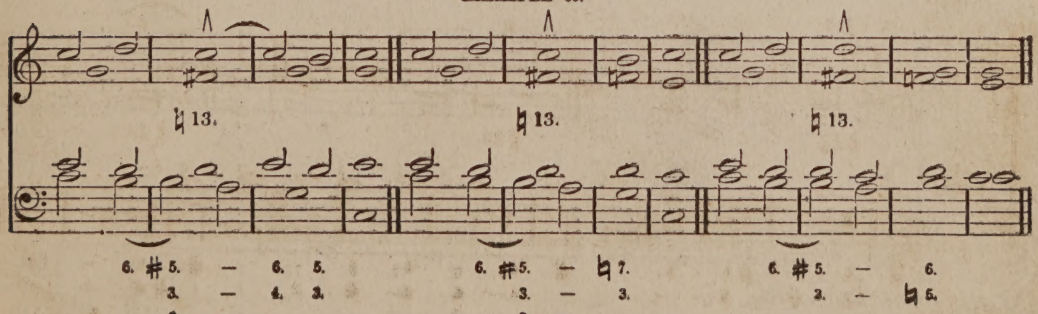
FIRST INVERSION OF THE MINOR THIRTEENTH ON THE MINOR SUPERTONIC.

EXAMPLE 9.



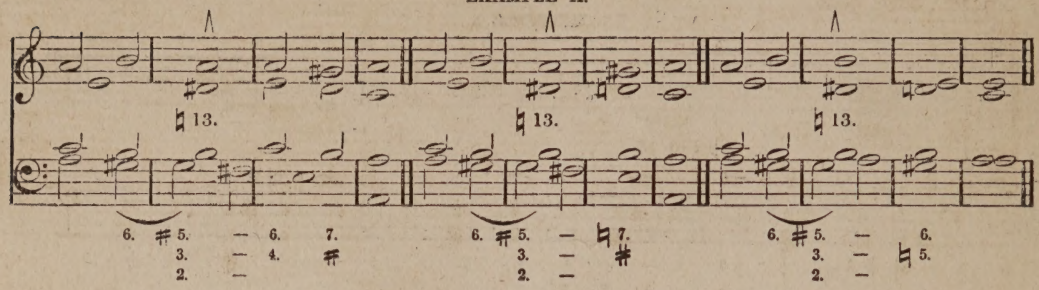
FIFTH INVERSION OF THE MAJOR THIRTEENTH ON THE MAJOR SUPERTONIC.

EXAMPLE 10.



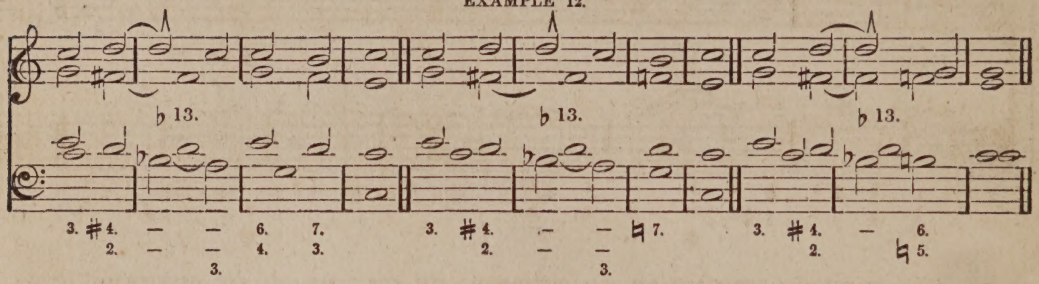
FIFTH INVERSION OF THE MAJOR THIRTEENTH ON THE MINOR SUPERTONIC.

EXAMPLE 11.



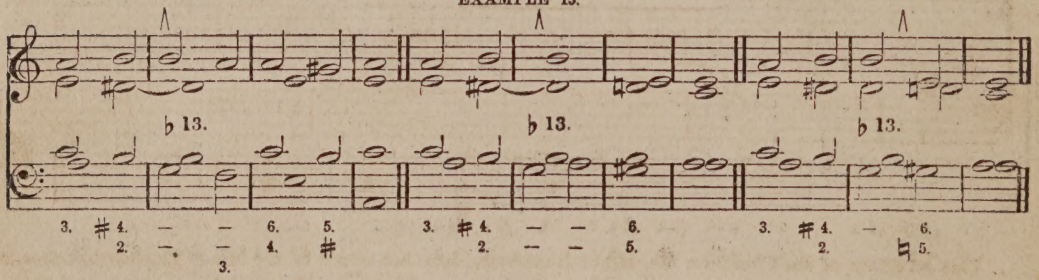
FIFTH INVERSION OF THE MINOR THIRTEENTH ON THE MAJOR SUPERTONIC.

EXAMPLE 12.



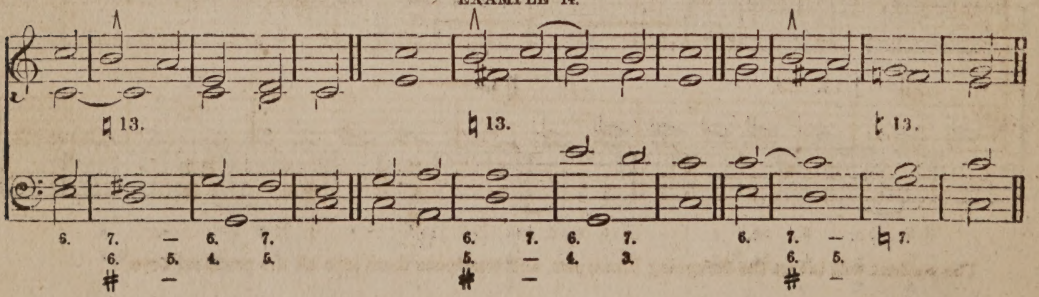
FIFTH INVERSION OF THE MINOR THIRTEENTH ON THE MINOR SUPERTONIC.

EXAMPLE 13.

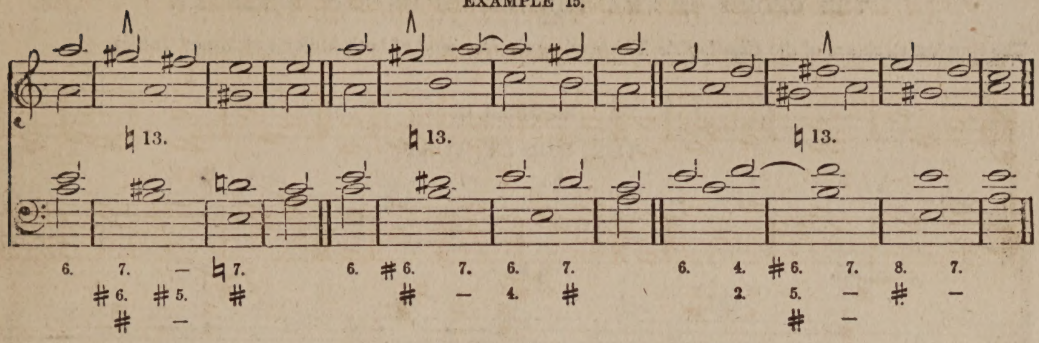


Either the Fifth or the Seventh may be added to this chord. In the presence of the Fifth, the Thirteenth moves to the Seventh; and in the presence of the Seventh, it moves to the Fifth on the same Root. This structure of the chord is susceptible of all the inversions; but the Root cannot be omitted.

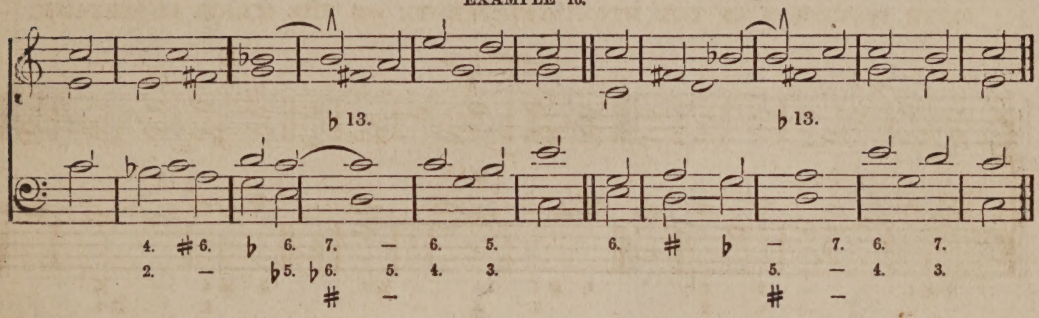
EXAMPLE 14.



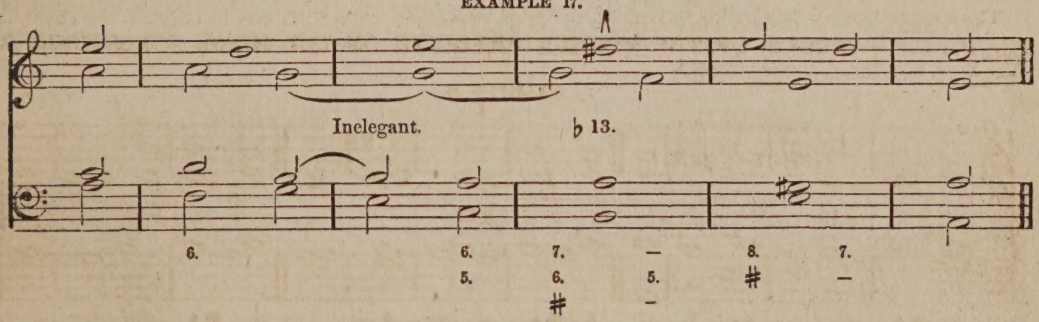
EXAMPLE 15.



EXAMPLE 16.

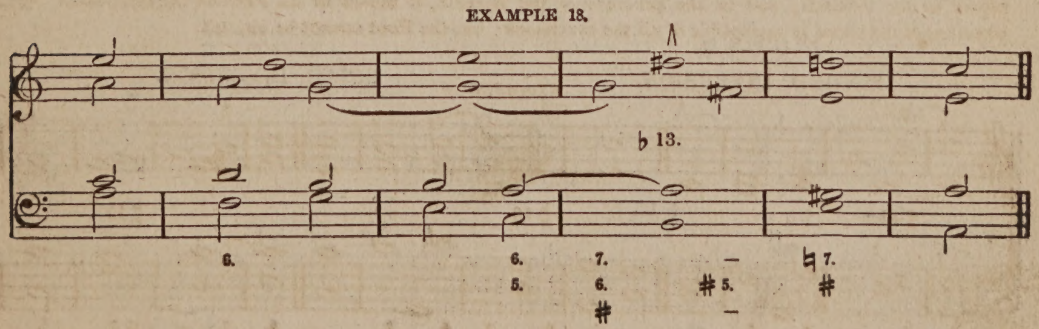


EXAMPLE 17.



This structure of the Chord on the Minor Supertonic does not admit of the Minor Thirteenth, unless the Diminished Fifth can be prepared, or changed to a perfect one. (Examples 17 and 18.)

EXAMPLE 18.



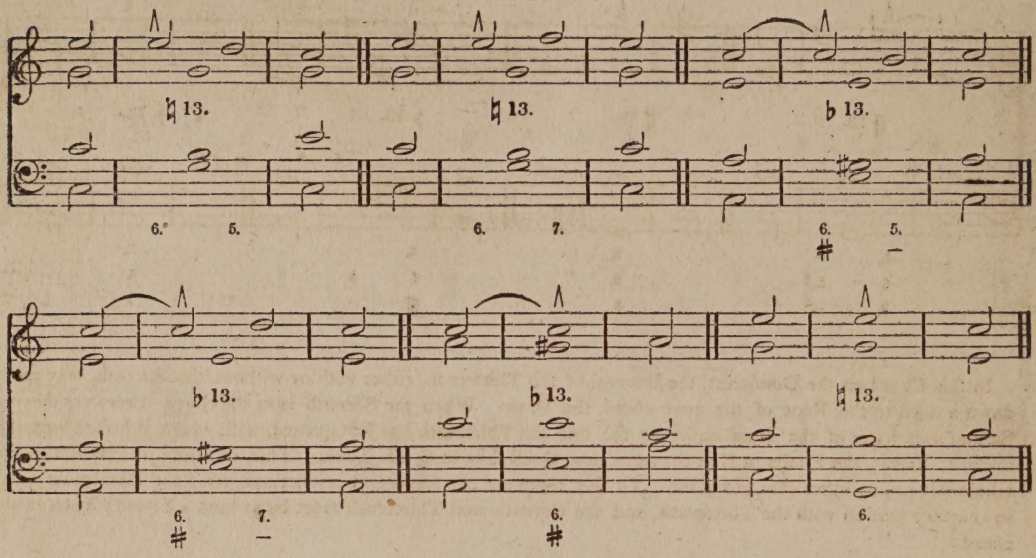
The student will invert the foregoing Examples, and transpose them into all the practical keys.

THE CHORD OF THE THIRTEENTH ON THE DOMINANT.

The simplest structure of the *Chord of the Thirteenth on the Dominant* of both Major and Minor Tonics.

EXAMPLE 19.

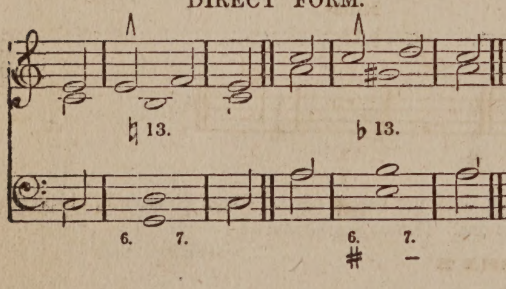
THE DIRECT FORM.



This construction of the chord is susceptible of all the inversions. The Fifth may be added to this chord, in which case the Thirteenth must move to the Seventh. This structure, also, is susceptible of all the inversions. The Root, however, cannot be omitted.

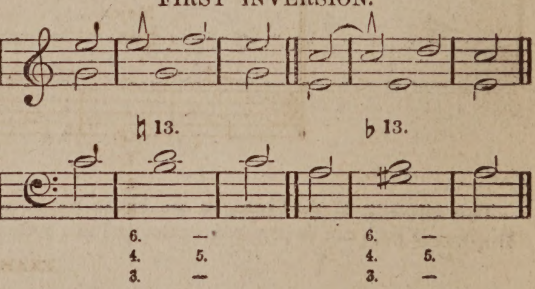
EXAMPLE 20.

DIRECT FORM.



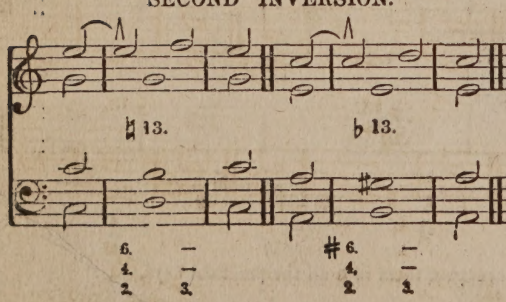
EXAMPLE 21.

FIRST INVERSION.



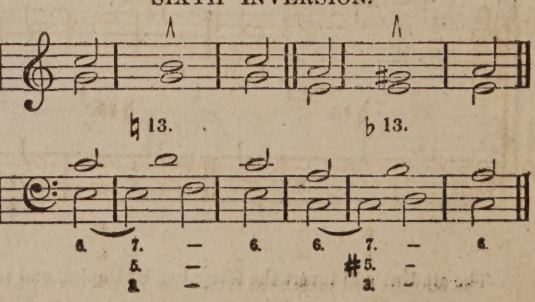
EXAMPLE 22.

SECOND INVERSION.



EXAMPLE 23.

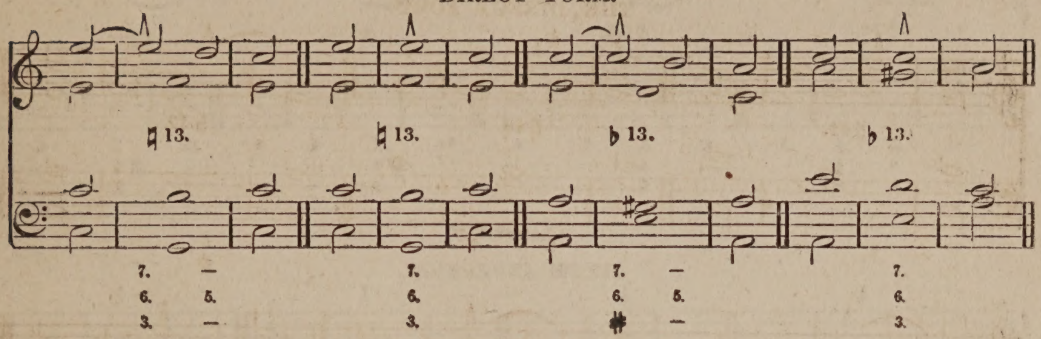
SIXTH INVERSION.



The Seventh may be added to this chord in the absence of the Fifth, in which case the Thirteenth must move to the Fifth, or drop a third to the Root of the next chord.

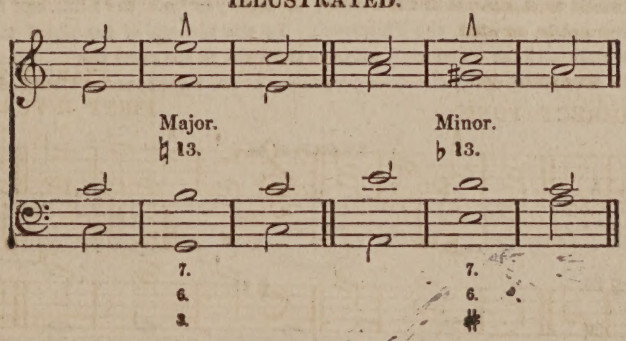
EXAMPLE 24.

DIRECT FORM.



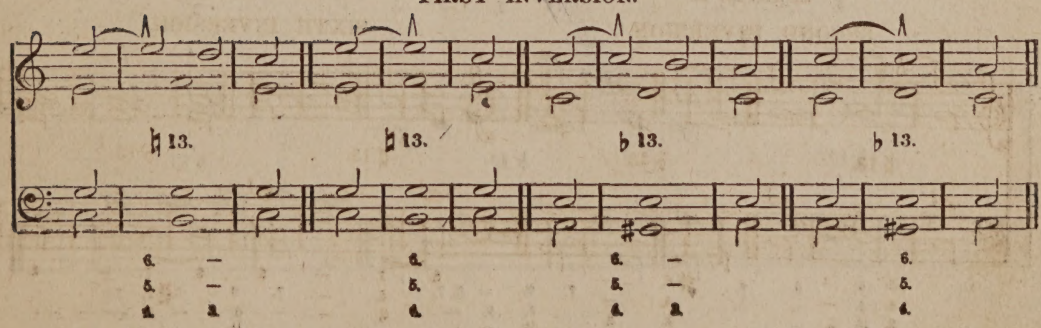
In this Chord on the Dominant, the Interval of the Thirteenth, either with or without the Seventh, may move down a third to the Root of the next chord, the Tonic. When the Seventh is in the chord, it resolves down a Second on a letter of the same name as the one the Thirteenth has just quitted, with which it before formed a discord; that is, the F falls to E at the same time the E falls to C, the Tonic. This, or a like progression, is not admissible in any other chord or place. To this, there are two important restrictions, viz.: the Bass must move in contrary motion with the Thirteenth, and the Seventh and Thirteenth must be at least a Seventh apart in the chord.

ILLUSTRATED.



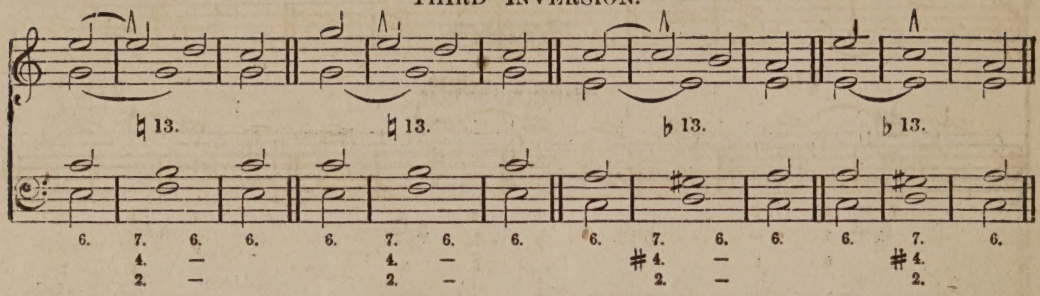
EXAMPLE 25.

FIRST INVERSION.



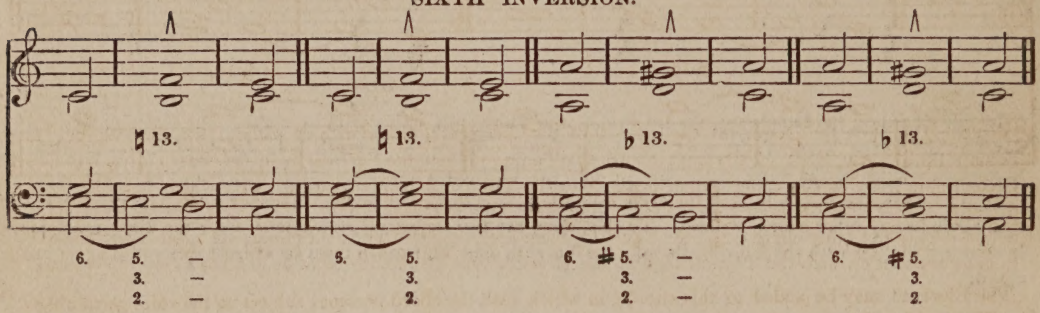
EXAMPLE 26.

THIRD INVERSION.



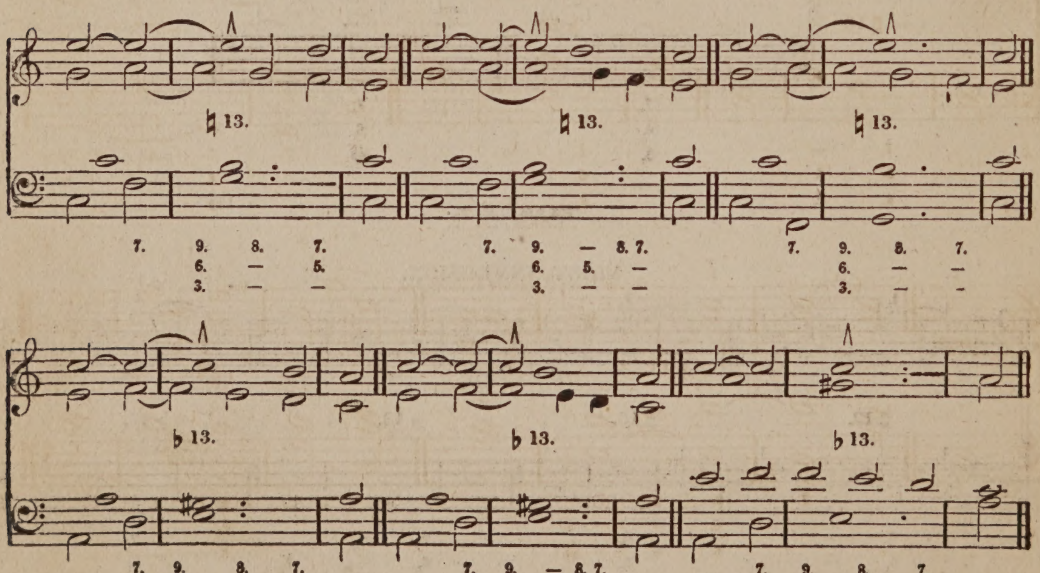
EXAMPLE 27.

SIXTH INVERSION.

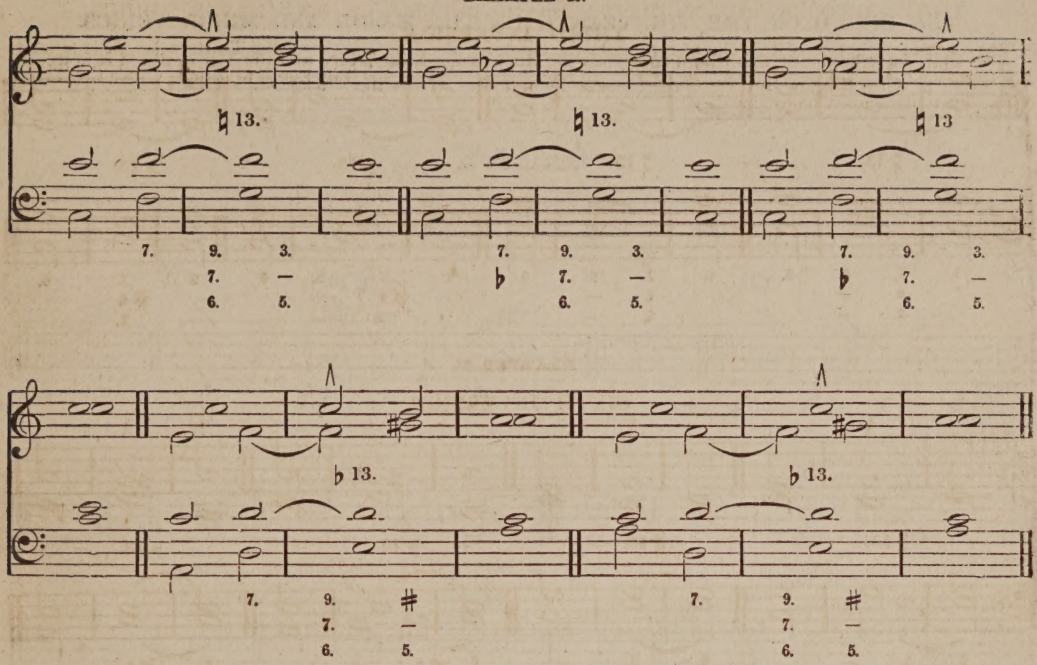


The Ninth may be added to this chord in the absence of either, or both, the Fifth and Seventh; in which case the Ninth must resolve before, or after, the Thirteenth. In the absence of the Third, the Ninth may resolve to the Third on the same root, and the Thirteenth move to the Fifth at the same time. This structure of the chord is susceptible of all the inversions under the rules pertaining to the Fundamental Chord of the Ninth.

EXAMPLE 28.

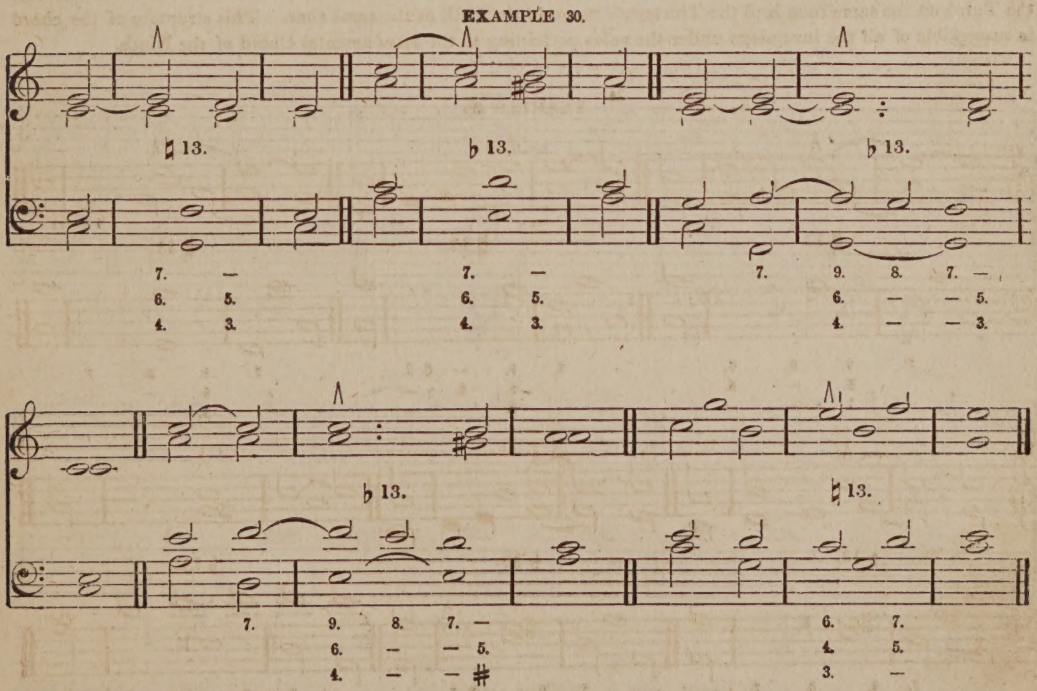


EXAMPLE 29.



The Eleventh may be added to this chord; in which case the chord becomes subject to the rules pertaining to the Chord of the Eleventh. The Thirteenth may move before, after, or at the same time with the Eleventh.

EXAMPLE 30.

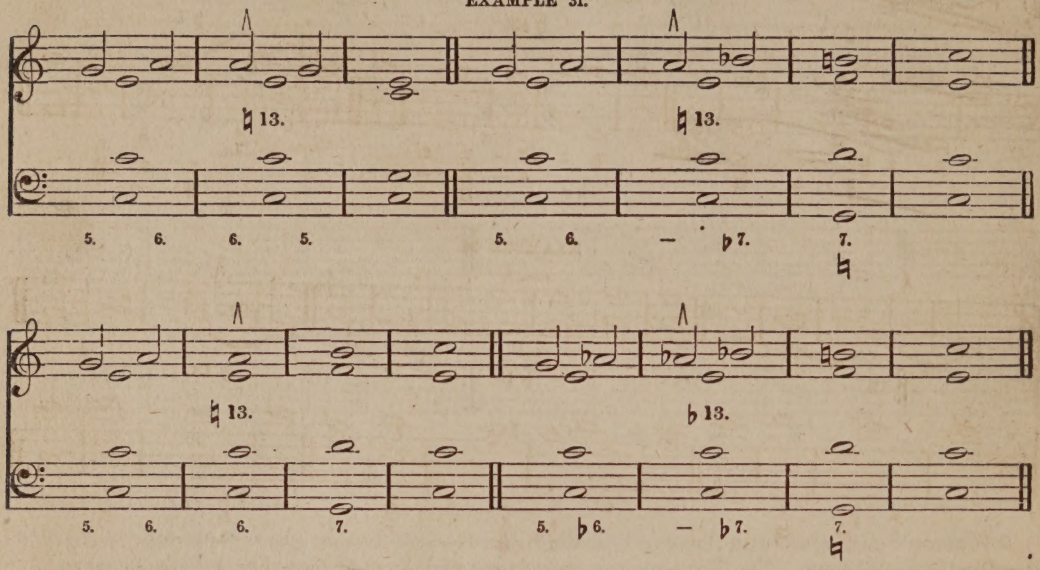


The student will invert the foregoing structure of this chord, and transpose it into all the practical keys.

THE CHORD OF THE THIRTEENTH ON THE MAJOR AND MINOR TONICS.

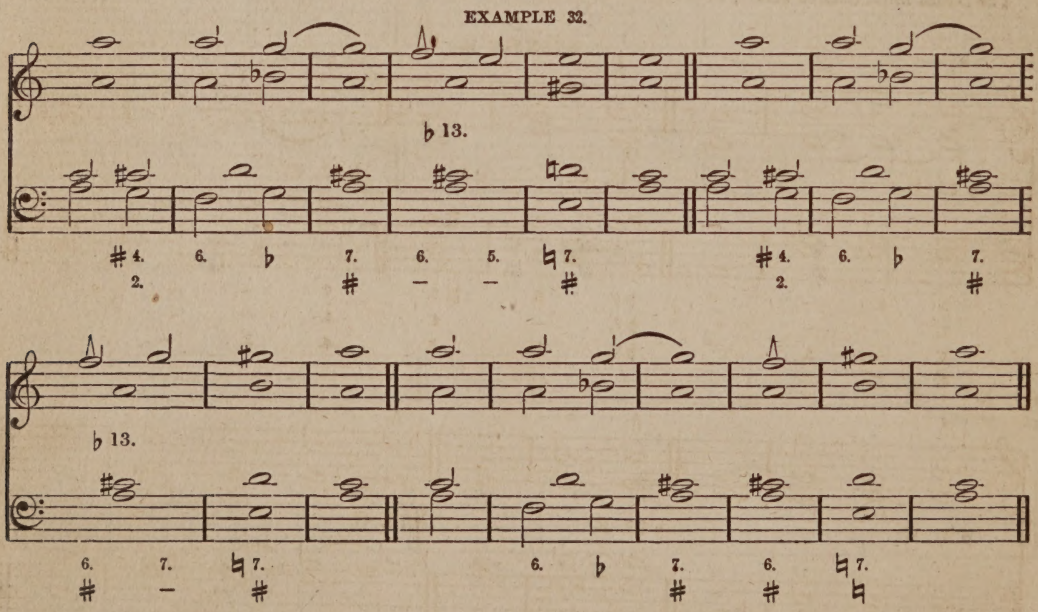
The simplest structure of this Chord comprises the Root doubled, the Third and the Thirteenth. It is treated the same as when it occurs on the Supertonic or Dominant. When the Thirteenth is Minor, either the Third or the Thirteenth must be prepared.

EXAMPLE 31.



The Thirteenth must occur on a Major Third; therefore, when it occurs on the Tonic of the Minor, that Tonic for the time being must have a Major Third, and to return to the original minor, the parts must move through a Dominant discord.

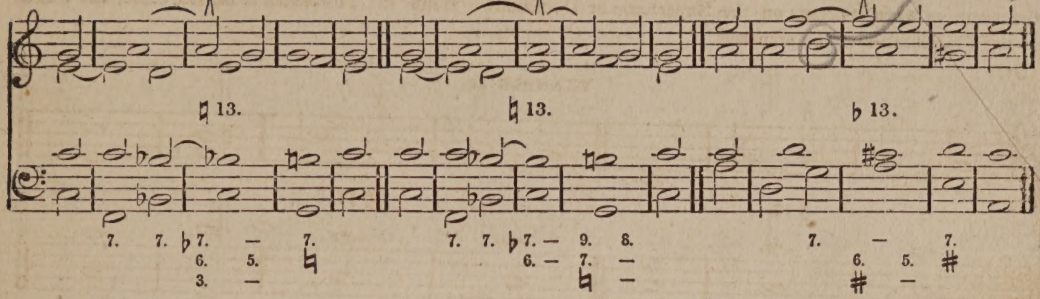
EXAMPLE 32.



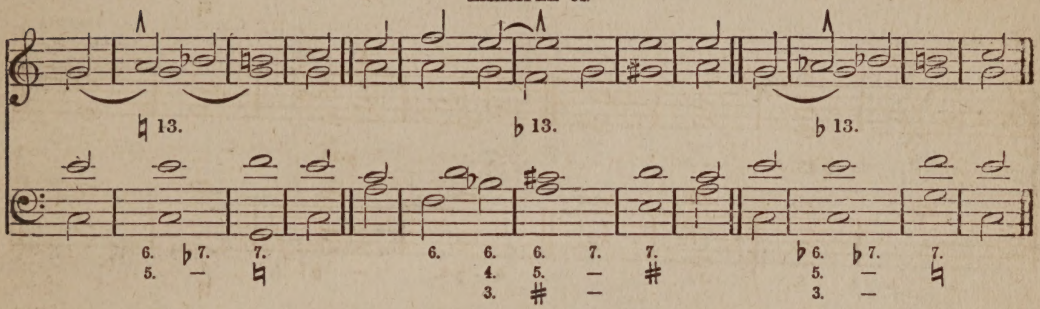
The Augmented Second, from F to G♯, in Example 32, is allowed. A part may move an Augmented Second from a dissonance to a consonance, as from the Ninth, or from the Minor Thirteenth to the Third; but not from one concord to another.

THE THIRTEENTH ON THE TONICS WITH THE SEVENTH.

EXAMPLE 33.



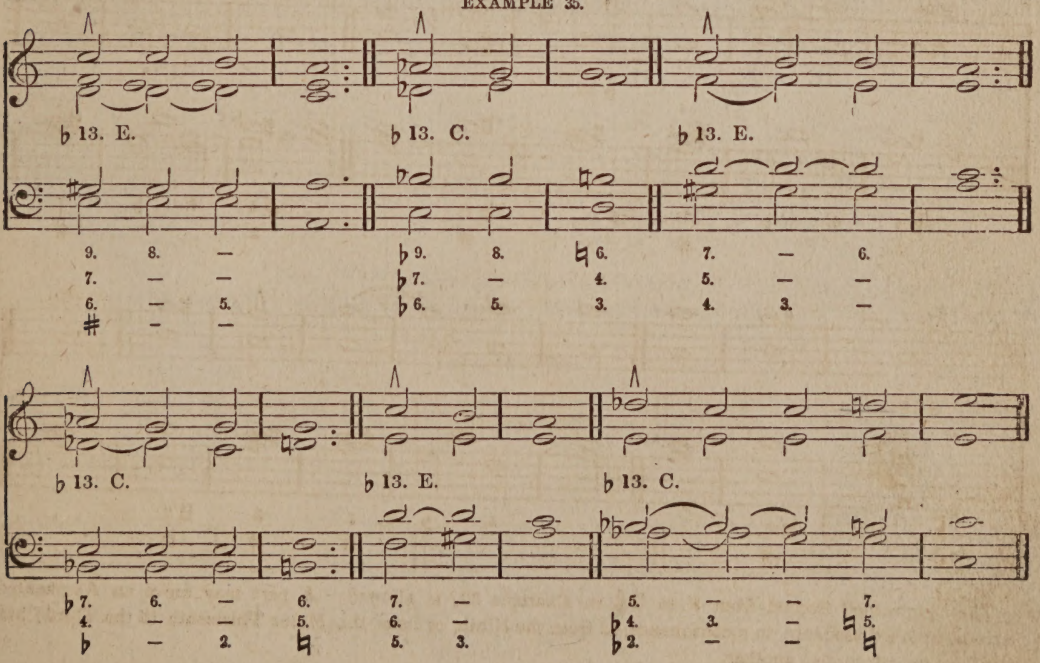
EXAMPLE 34.



The following constructions of the Chord of the Thirteenth will be prepared and resolved by the student, and transposed into all the practical keys. When the Chord is inverted, the Theoretical Root of the Fundamental Chord, of which but a part is represented, is indicated by the letter over the chord.

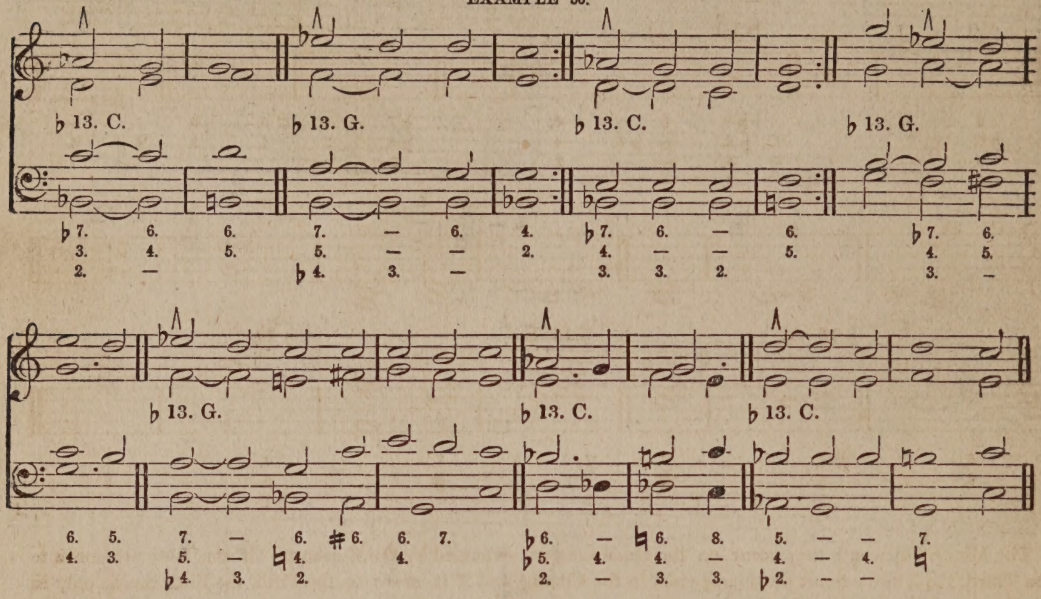
The Ninth must resolve before, or after the Thirteenth, except when it moves to the Third on the same root.

EXAMPLE 35.



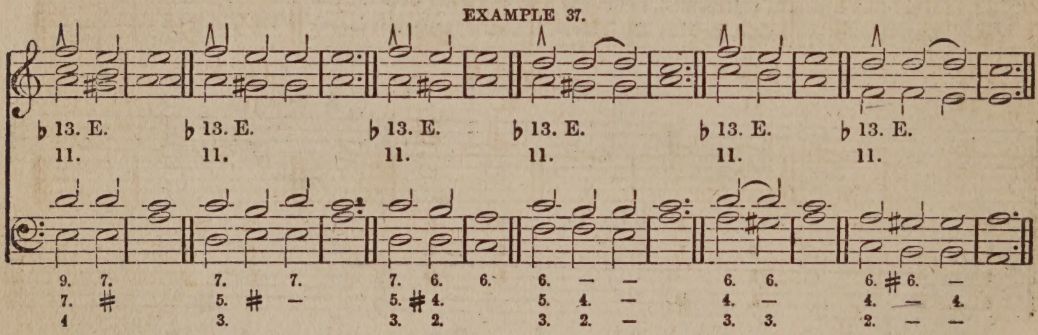
When the Ninth is Minor, either the Root or the Third must be in the chord; and when the Minor Thirteenth, with the Major Ninth, moves to the Fifth on the same root, the Chord may be followed by a Fundamental Discord on the Tonic, but not by the Major Common Chord on the Tonic, nor any of its inversions.

EXAMPLE 36.



The Minor Thirteenth and Minor Ninth on the Dominant may be accompanied by the Eleventh, and if the Root and Third be not in the Chord, the Seventh may move to the Root. (Example 37.)

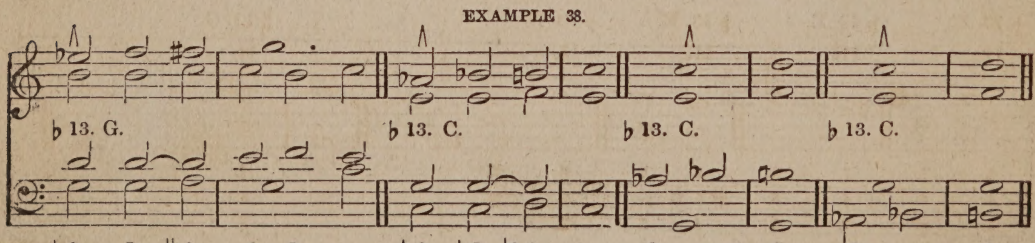
EXAMPLE 37.

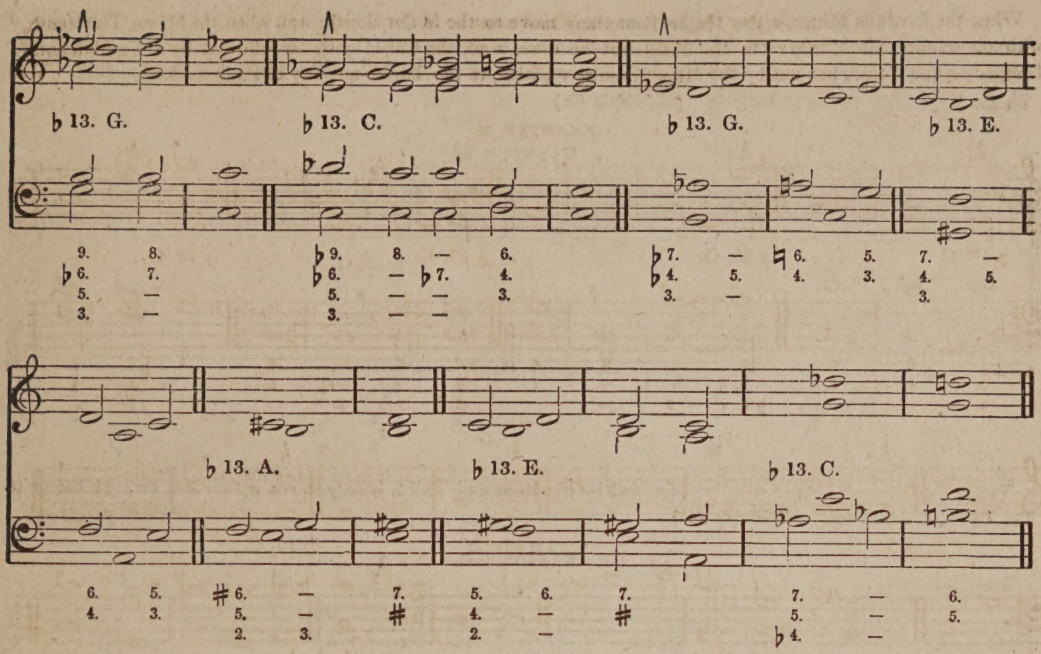


The Minor Thirteenth and Major Ninth cannot be accompanied by the Eleventh.

The Minor Thirteenth on the Dominant and Tonic, accompanied by the Fifth. (Example 38.)

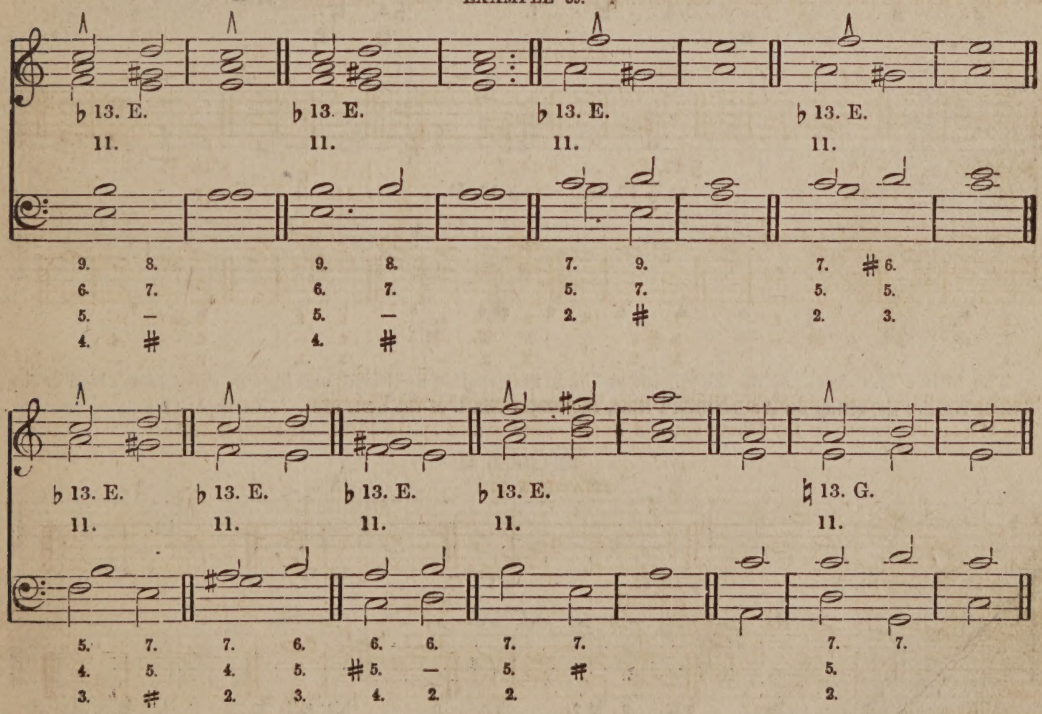
EXAMPLE 38.





The Minor Thirteenth may occur on the Dominant, accompanied by the Eleventh. If the Eleventh move to the Third, the Third cannot previously exist in the Chord; and if it move to the Fifth, the Fifth can be only in the Bass, and must skip to the Root.

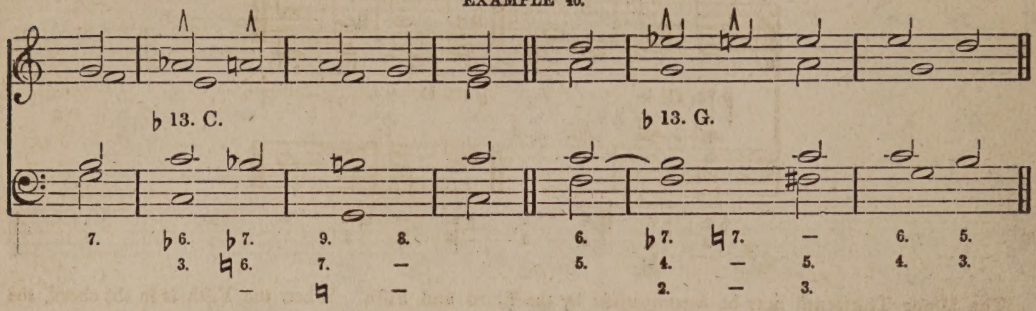
EXAMPLE 39.



In the last two formulas of Example 39, the Eleventh moves to the Fifth, and the Fifth occurring in the Bass, falls to the Root.

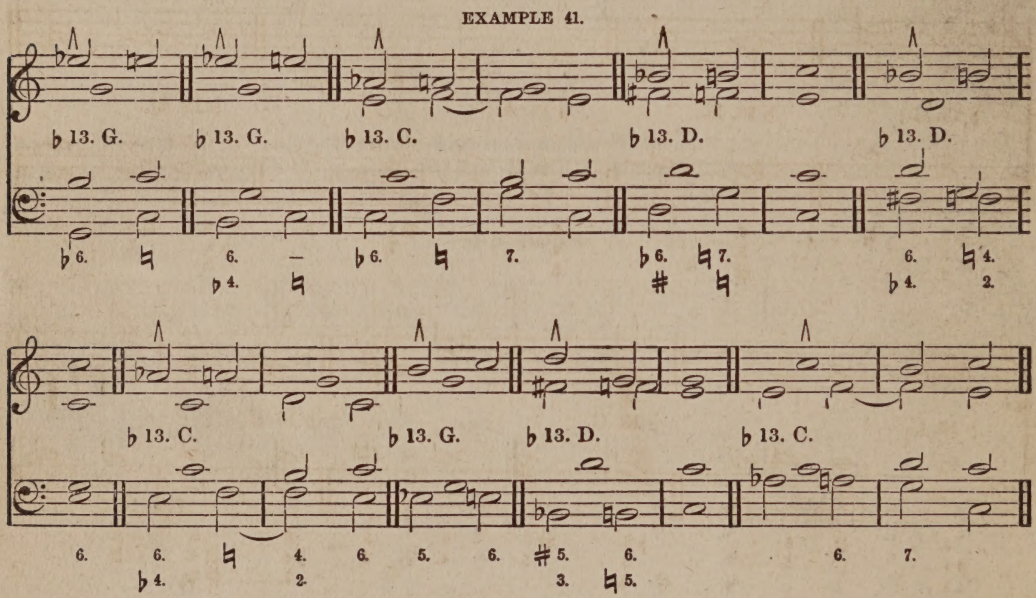
The Minor Thirteenth on the Major Tonic may move to the Major Thirteenth, if the latter be accompanied by the Seventh or Ninth. On the Dominant, also, when accompanied by the Seventh or Major Ninth, it may move to the Major Thirteenth, while the Seventh remains, if the harmony pass through a Fundamental Chord on the Supertonic to the Dominant. (Example 40.)

EXAMPLE 40.



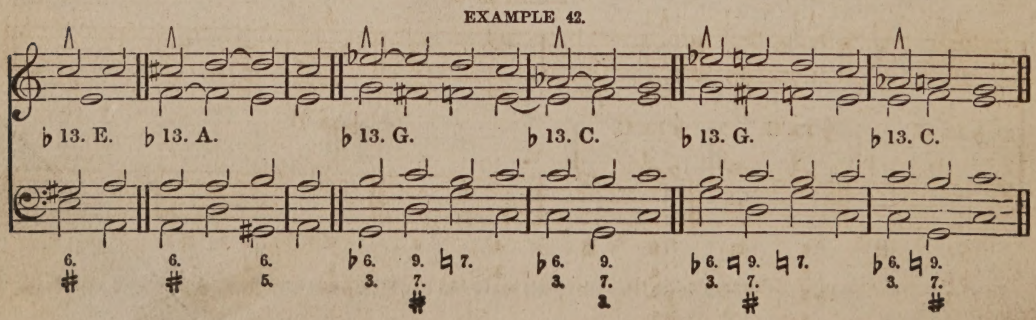
When the Minor Thirteenth is accompanied by the Root and Third, it may move up an Augmented Prime to the Third of next root. (Example 41.)

EXAMPLE 41.



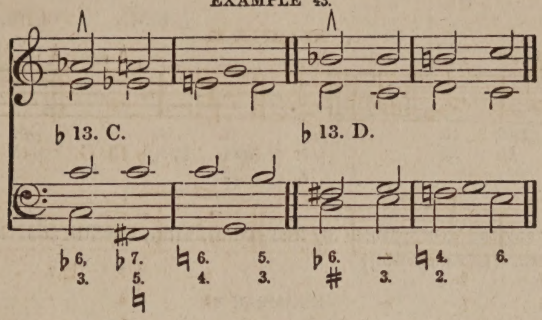
The Minor Thirteenth on the Dominant or Tonic may remain unaltered, and become the Minor Third or the Minor Ninth; or, rising an Augmented Prime, the Major Ninth of the next root. (Example 42.)

EXAMPLE 42.



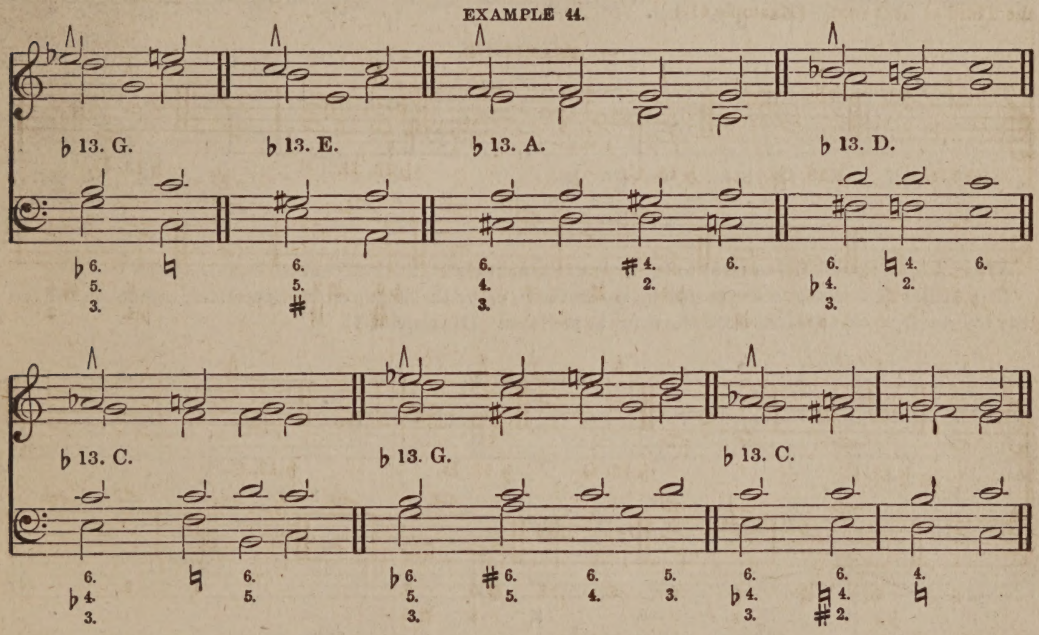
The Minor Thirteenth on the Tonic may rise an Augmented Prime to the Perfect Fifth of the next Theoretical root; and on the Supertonic, it may remain and become the Minor Seventh of the next root. (Example 43.)

EXAMPLE 43.



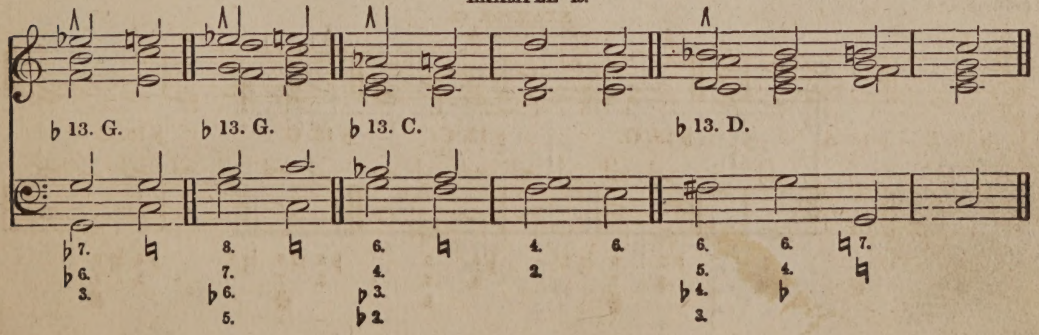
The Minor Thirteenth may be accompanied by the Third and Fifth. When the Fifth is in the chord, the Thirteenth cannot fall a third to the next root.

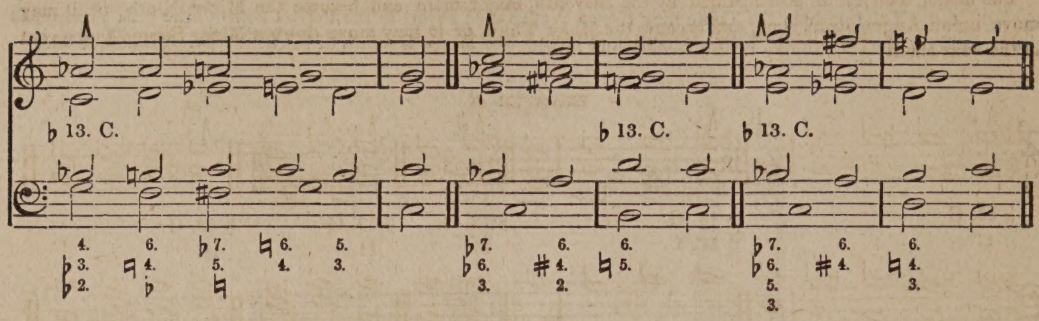
EXAMPLE 44.



This chord may be accompanied by the Third and Seventh, or by the Third, Fifth and Seventh. (Example 45.)

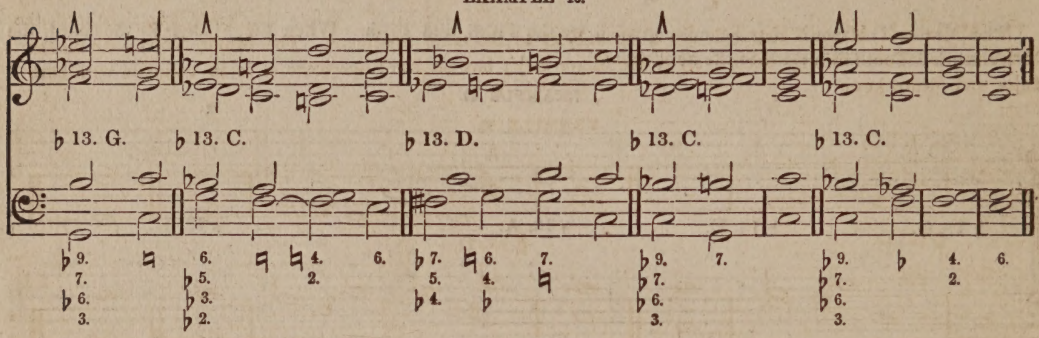
EXAMPLE 45.





The Minor Thirteenth may be accompanied by the Third, Fifth, Seventh and Ninth, or any combination of them, including the Ninth. (Example 46.)

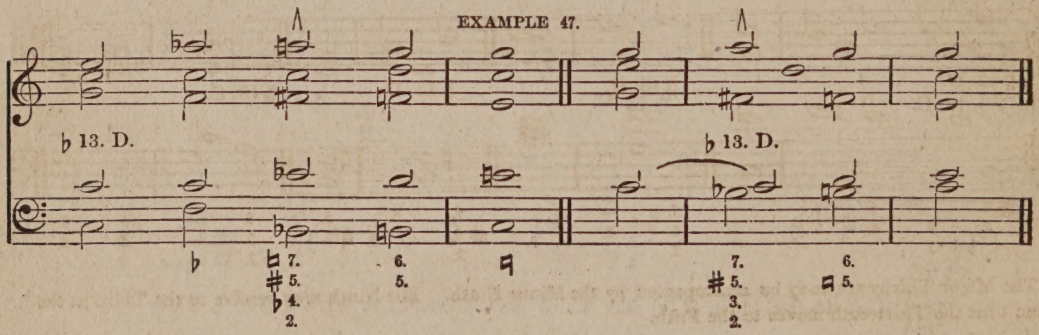
EXAMPLE 46.



When the Thirteenth falls a third to the Root of the next chord, the Fifth cannot be in the chord.

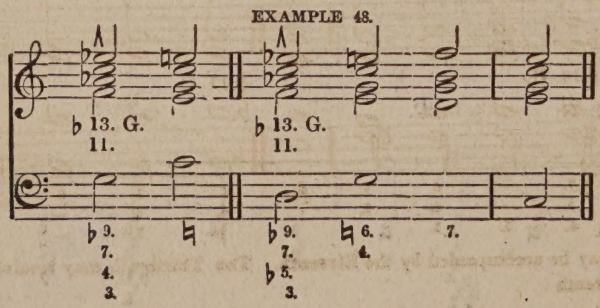
The Minor Thirteenth, accompanied by the Seventh, or by the Ninth on the Supertonic, cannot resolve on the Dominant, except the Thirteenth be taken in the Bass. (Example 47.)

EXAMPLE 47.



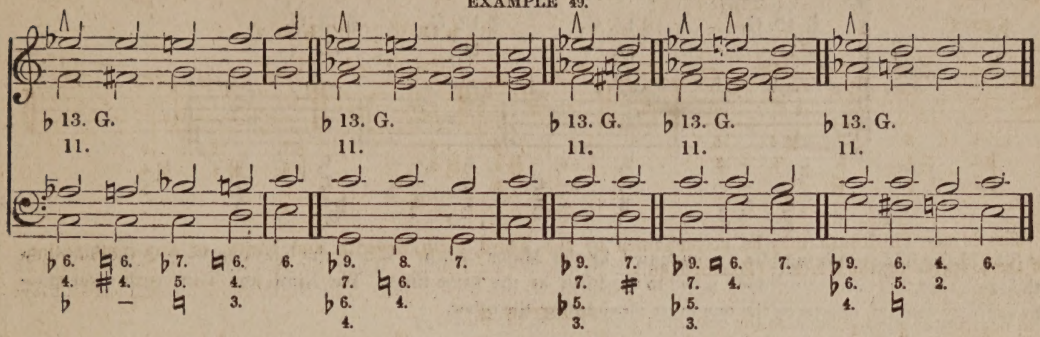
If the Minor Thirteenth be accompanied by the Eleventh, the Fifth cannot be in the chord, except as the Bass. (Example 48.)

EXAMPLE 48.



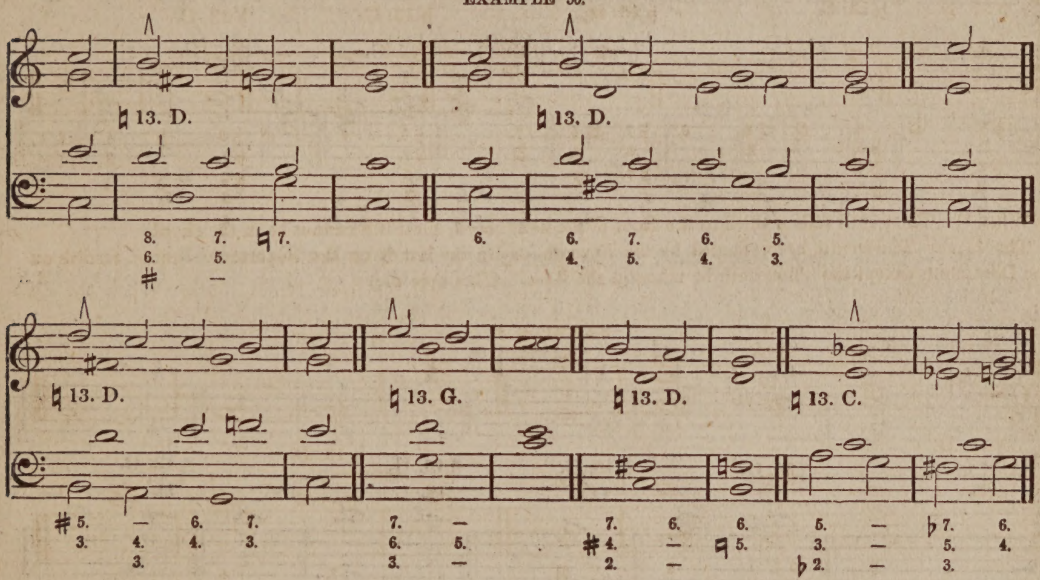
The Minor Thirteenth, accompanied by the Eleventh, may remain and become the Minor Ninth; or, it may move up an Augmented Prime, and become the Major Third, or it may move down a Minor Second to the root of the next chord.

EXAMPLE 49.



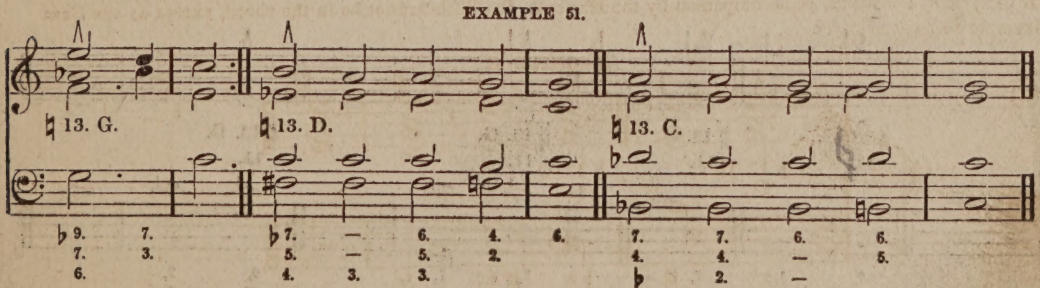
The Major and Minor Thirteenth are alike subject to the same treatment. The Major Thirteenth on the Dominant and Tonic belongs exclusively to the Major Key; but on the Supertonic, it is in common with both Major and Minor keys.

EXAMPLE 50.



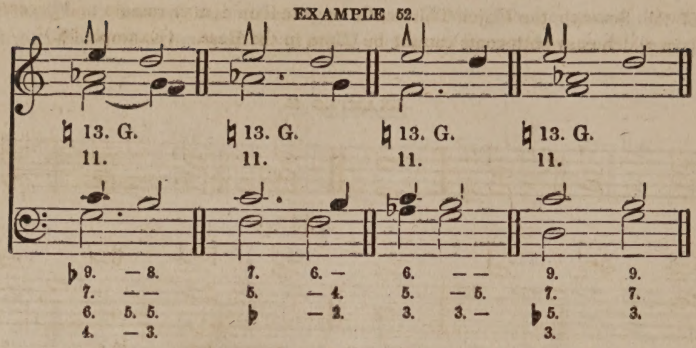
The Major Thirteenth may be accompanied by the Minor Ninth. The Ninth may resolve to the Third at the same time the Thirteenth moves to the Fifth.

EXAMPLE 51.



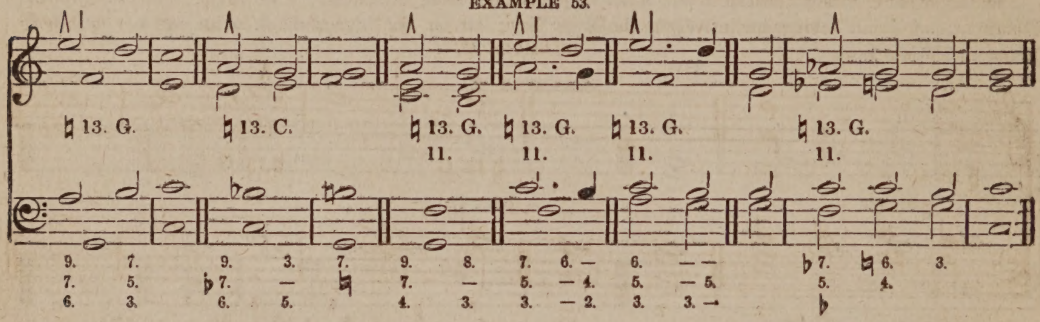
The Minor Thirteenth may be accompanied by the Eleventh. The Thirteenth may resolve before, after, or at the same time with the Eleventh

EXAMPLE 52.



The Major Thirteenth may be accompanied by the Major Ninth. When the Ninth resolves to the Third on the same root, the Thirteenth may move to the Fifth at the same time. The Ninth and Thirteenth must move in contrary motion, otherwise the one must move before the other.

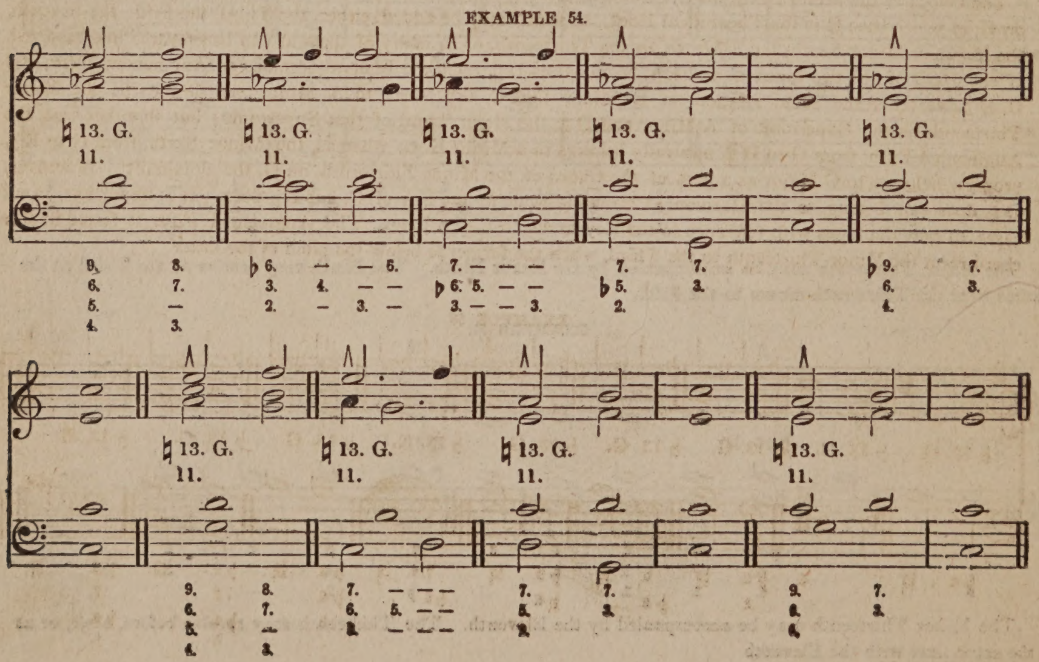
EXAMPLE 53.



The Minor Thirteenth and Minor Ninth may be taken as in the last formula of Example 53.

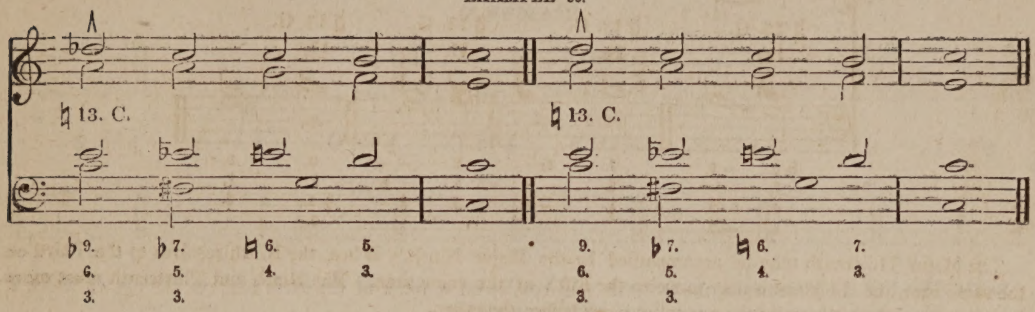
The Eleventh and Major Thirteenth may be accompanied by the Major or Minor Ninth. When the Fifth is in the Bass, as in the fourth and eighth formulas, it must *fall* to the Root. (Example 54.)

EXAMPLE 54.



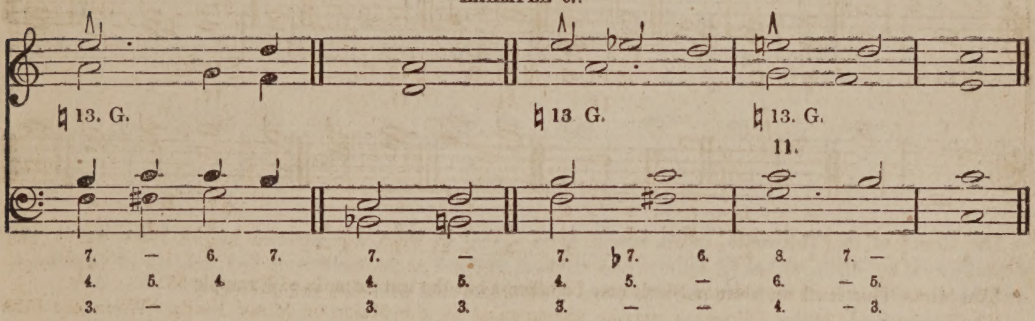
In the absence of the Seventh, the Major Thirteenth on the Tonic may remain and become the Perfect Fifth of the next chord; in which case both roots cannot be taken in the Bass. (Example 55.)

EXAMPLE 56.



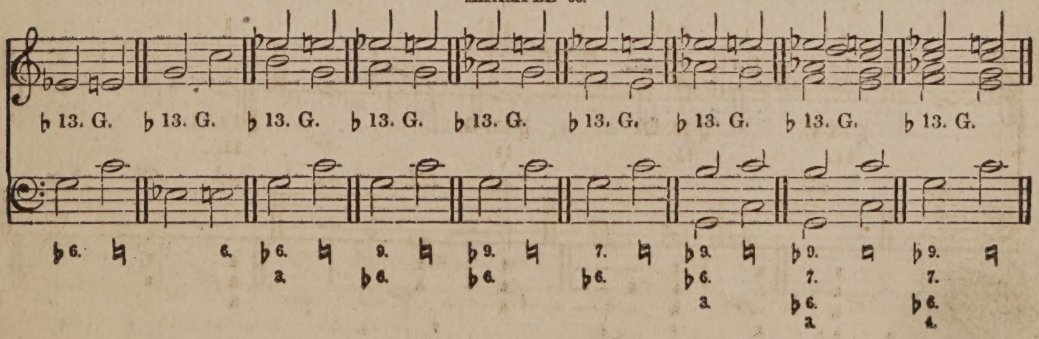
The Thirteenth may remain and become the Ninth of the next chord. (Example 57.)

EXAMPLE 57.



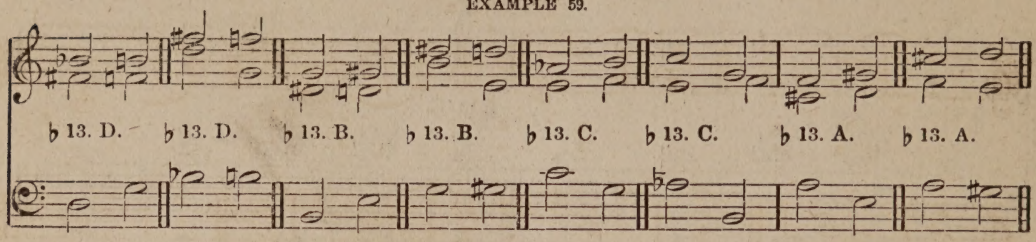
The Chord of the Minor Sixth on G, — that is, from G to E♭, — may be construed as the Minor Thirteenth on G, in which case G is the Theoretical Root, to which may be added either the Third, the Fifth, the Seventh, the Major or Minor Ninth, the Eléventh, or the Thirteenth, or as many of them as can be prepared and resolved. If the upper of the two tones, G and E♭, be noted as D♯, then the Interval becomes an Augmented Fifth, and G, D♯, sustains the same relation to E Minor that C, G♯, does to A Minor; or, G may be the Minor Thirteenth on the Supertonic of A Minor and D♯, the Major Third of that Supertonic; but in either case, the Augmented Fifth, from G to D♯, naturally belongs to a Minor Key; whereas, the Minor Sixth, from G to E♭, properly belongs to C Major as a part of the Chord of the Minor Thirteenth on G, the dominant. Moreover, D♯, does not belong to the Harmonic Chromatic Scale in the Key of C, but E♭ does. It is important, in all cases, to note the tones with reference to the Key to which they belong. The Augmented Fifth is found in this chord from the Minor Thirteenth to the Third, when the former is below the pitch of the latter.

EXAMPLE 58.



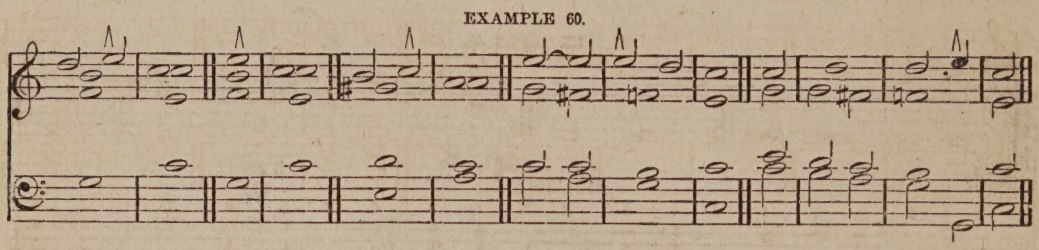
The Chord of the Minor Thirteenth must be treated relatively the same on the Supertonic and Tonic of both Major and Minor keys. It naturally resolves to the discord on the Dominant, and the Eleventh cannot be used in the chord.

EXAMPLE 59.



In the Chord of the Thirteenth, the Seventh may resolve on a letter of the same name as the one on which a note is written, with which it forms a discord. (Example 60.)

EXAMPLE 60.



The Chord of the Thirteenth, in its simple form, — that is, when accompanied by the Root, Third, and Seventh, — is not distinguished for fullness and strength so much as for tenderness and delicacy of expression, and this fact makes it all the more important that it should be used with care and discretion.

CHAPTER XVI.

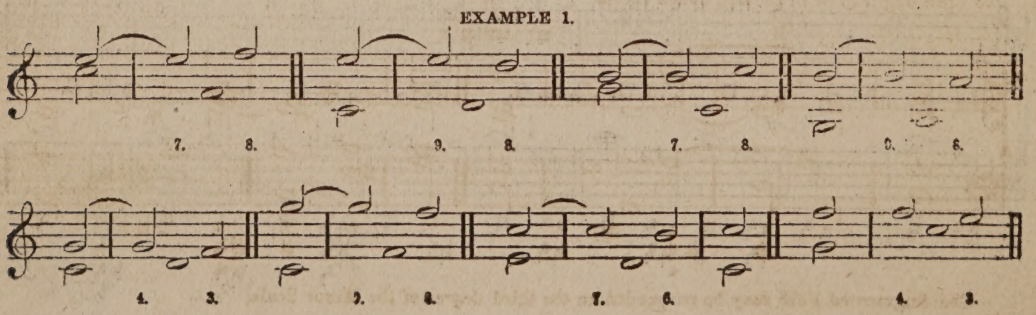
SUSPENSIONS.

A Suspension is formed, when of two notes of the same pitch on different roots, the former is a Concord with the first, and the latter a Discord with the second root. Of these two notes, the former must be on the weak, and the latter on the strong part of the measure. The suspended note must resolve either up or down a second to a concord on the same root with which it formed a discord.

A Suspension must be prepared by a *Third*, a *Fifth*, a *Sixth*, or a *Seventh*, and to one or the other of these intervals on the same root, on which the suspension occurs, it must resolve.

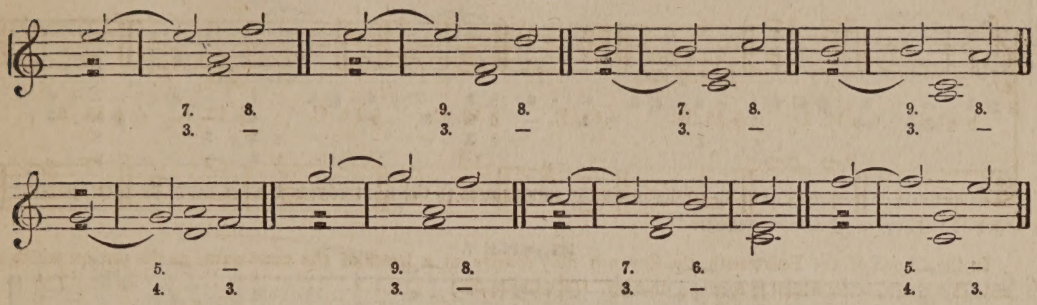
The Third prepares the Seventh and Ninth; the Fifth prepares the Fourth and Ninth; the Sixth prepares the Seventh, and the Seventh prepares the Fourth.

EXAMPLE 1.

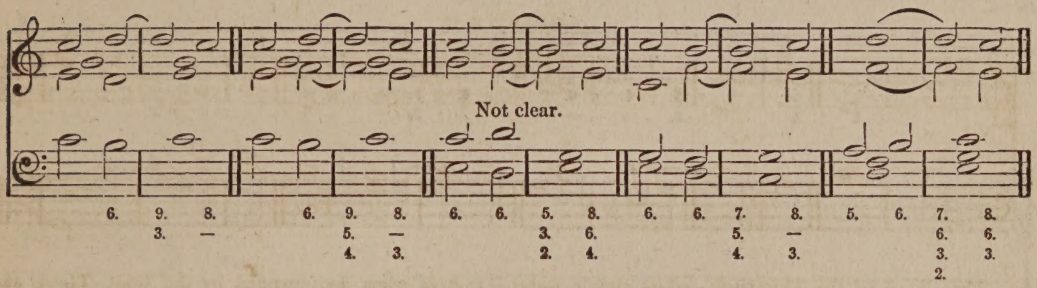


A Suspension may be prepared by a single part taken on the weak count, and the Root and Third, or Fifth, taken on the next strong count. If the suspended part resolve on the octave from the root, the Third must be taken with the Bass. If it resolve on the third, the Fifth must be taken with the Bass.

EXAMPLE 2.

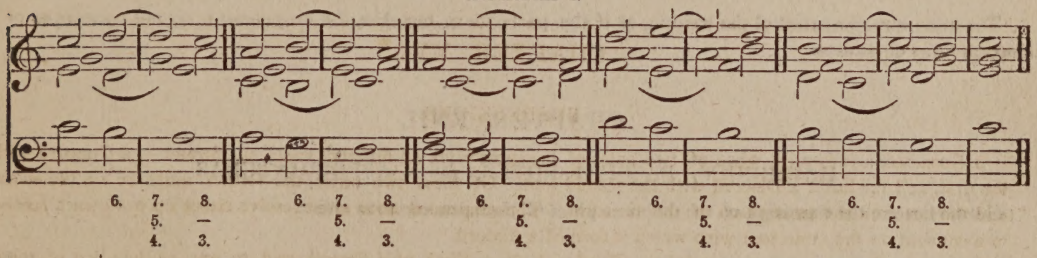


EXAMPLE 3.



The third formula in Example 3 is not clear, because the Root, C, is not represented with the suspended notes. The Fourth and Seventh may be suspended at the same time; in which case the Fifth must be in the chord.

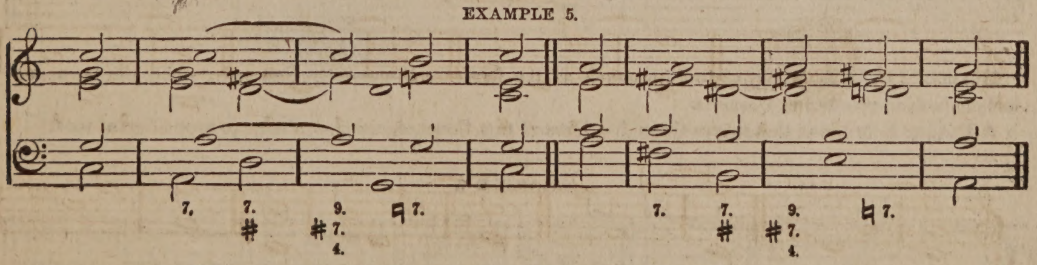
EXAMPLE 4.



When the Fourth and Minor Seventh occur together in the suspended chord, the latter may resolve up a Major Second to the Root. (Example 4.)

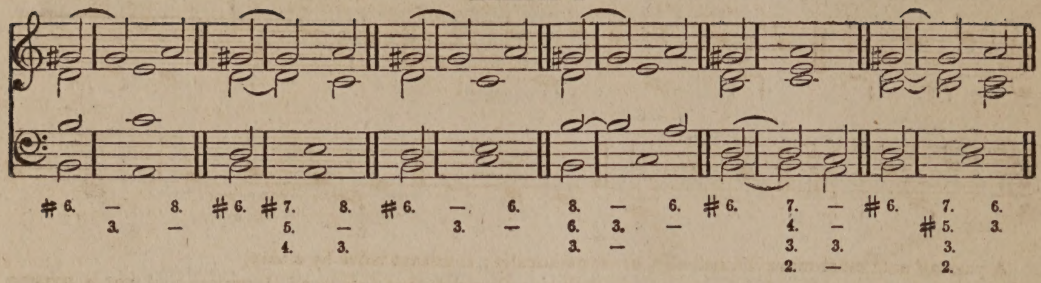
The Fundamental Chord of the Seventh on the Supertonic prepares the Fourth, Seventh and Ninth, suspended on the Dominant, which may be resolved on a Fundamental Discord. In this case, five parts are desirable, as the Fifth ought to be in the suspended chord.

EXAMPLE 5.



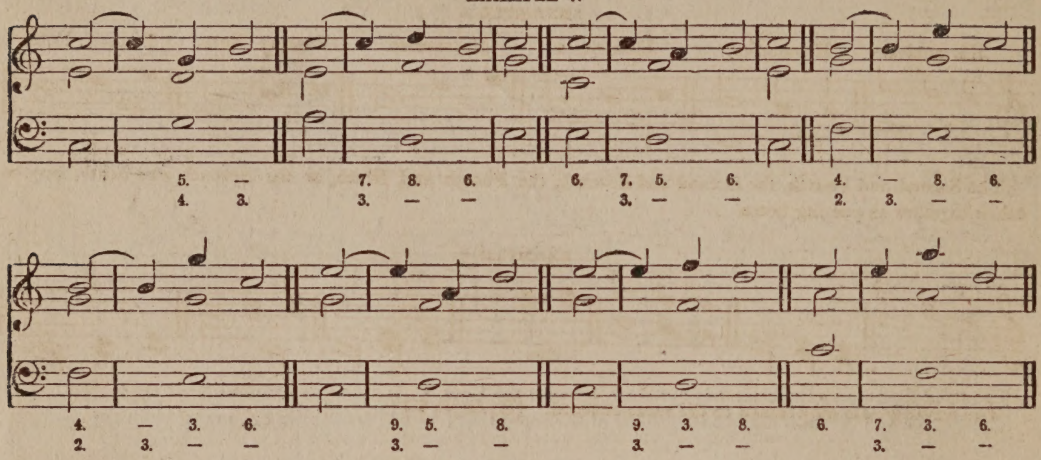
The Augmented Fifth may be suspended on the third degree of the Minor Scale.

EXAMPLE 6.



The suspended part may skip up or down on the same count to the next concord, then move back to the letter to which it resolves on the second count.

EXAMPLE 7.



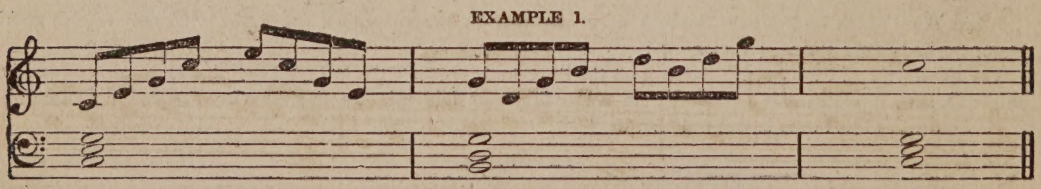
The same care must control the writing, as if the parts move together, for suspensions do not cover open or hidden fifths or octaves.

CHAPTER XVII.

HARMONICS, PASSING NOTES, AND APPOGGIATURAS

Harmonics are the repetition of the different parts of the same common chord.

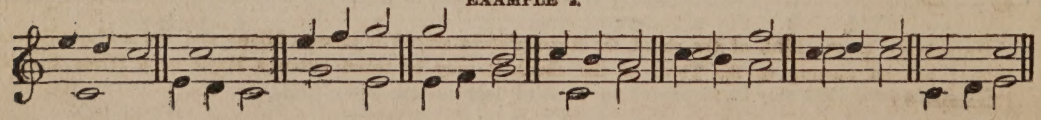
EXAMPLE 1.



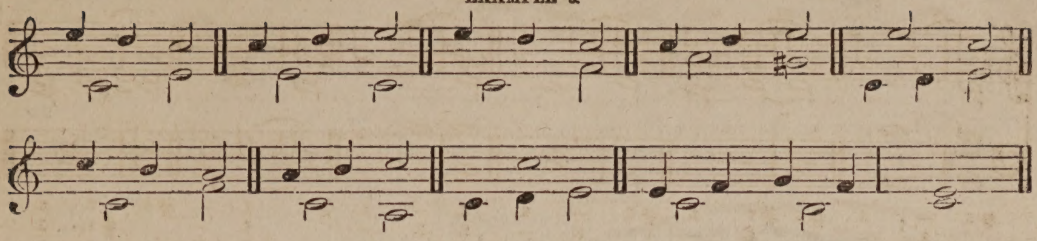
Harmonics differ from Arpeggios, inasmuch as the former embrace only Concords, while the latter may include both Concords and Discords.

A Passing Note is one that moves through a Discord to a Concord, either on the same or a different root.

EXAMPLE 2.



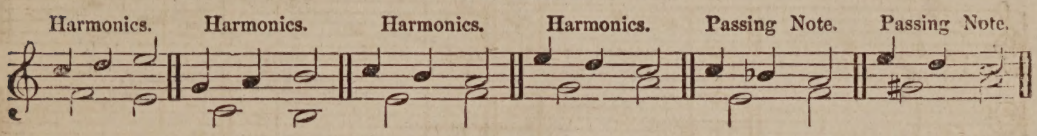
EXAMPLE 3.



A passing note must move diatonically, or chromatically; it cannot move by a skip.

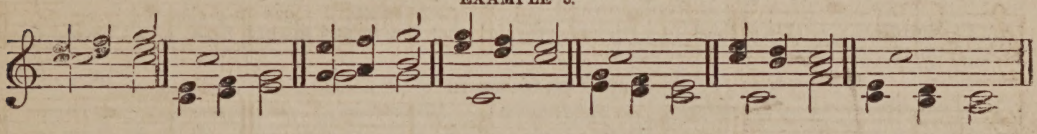
If a note that moves from one concord to another be a Concord, that note is an Harmonic, and not a passing note. A passing note must necessarily be a discord.

EXAMPLE 4.



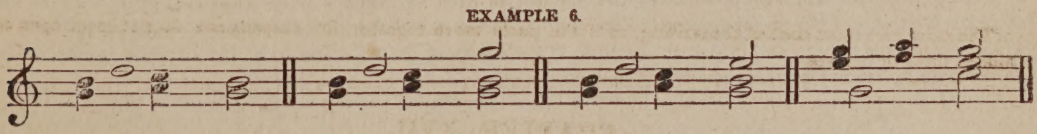
The Second and Fourth, the Second and Seventh, the Fourth and Ninth, or the Seventh and Ninth, may be taken together as passing notes.

EXAMPLE 5.



The passing note may return to the same concord. (Example 6.)

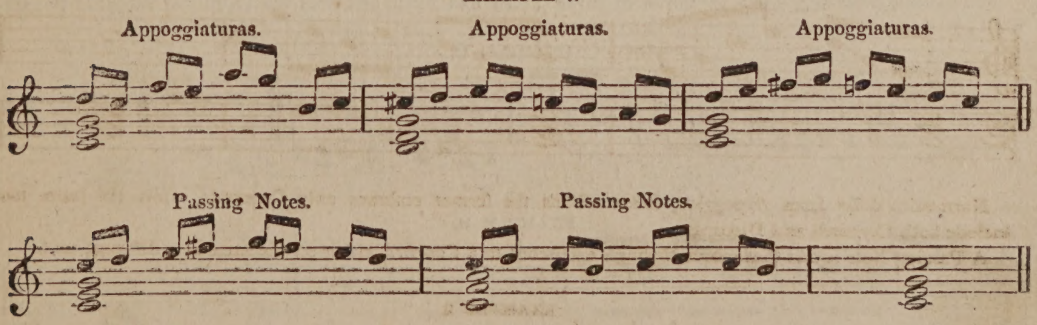
EXAMPLE 6.



An Appoggiatura differs from a Passing Note, inasmuch as the former occurs on the count, and the latter between the counts.

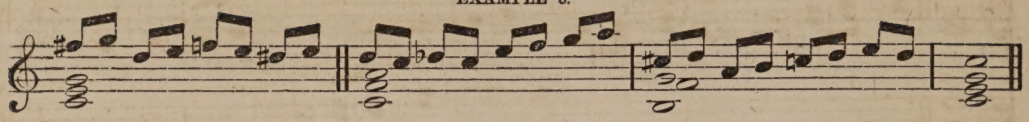
An Appoggiatura is always accented, and never prepared; if it were prepared, it would instead become a suspension.

EXAMPLE 7.



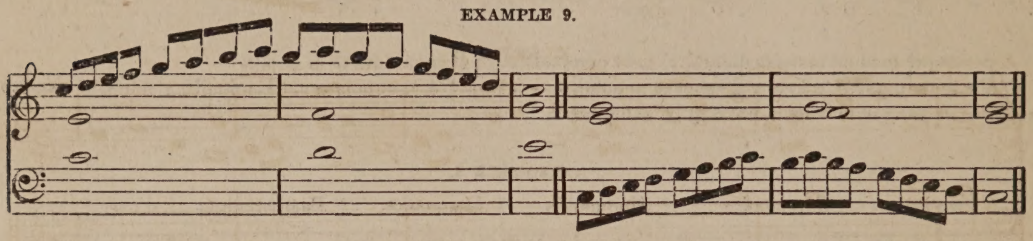
On moving to the Fifth of the chord, the Appoggiatura should be taken a Minor and not a Major Second below; but on moving to the Third of the chord, it may be taken either a Major or a Minor Second. (Example 8.)

EXAMPLE 8.



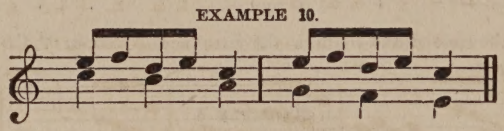
Those discords that occur on the count are Appoggiaturas, and those that occur after the count are Passing Notes. (Example 8.)

EXAMPLE 9.



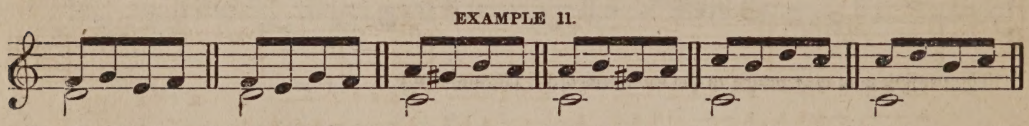
A Passing Note may skip down a third to a Concord, provided the other part moves diatonically.

EXAMPLE 10.



A Passing Note may skip a third to a Discord, provided that the second discord move to a Concord lying between the two discords.

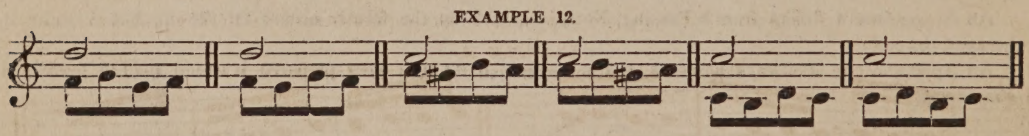
EXAMPLE 11.



If a Passing Note skip from the fourth to the Second, or from the second to the Fourth, it must move to the Third. If it skip from the Augmented Fifth to the Seventh, or from the Seventh to the Augmented Fifth, it must move to the Sixth; and if from the Seventh to the Ninth, or from the Ninth to the Seventh, it must move to the Eighth. (Example 11).

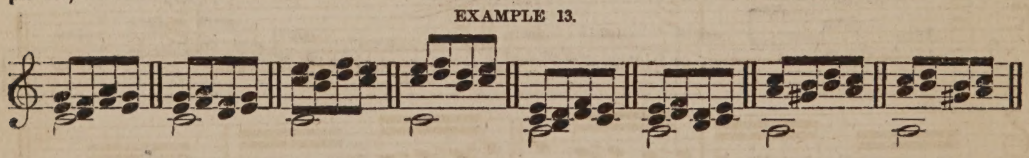
The accompanying note may be either above or below the group of passing notes. (Example 12.)

EXAMPLE 12.



The passing notes may move in thirds from the Third and Fifth, and from the Third and Eighth. (Example 13.)

EXAMPLE 13.



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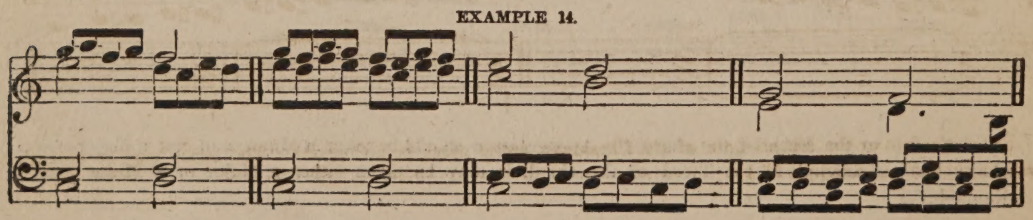
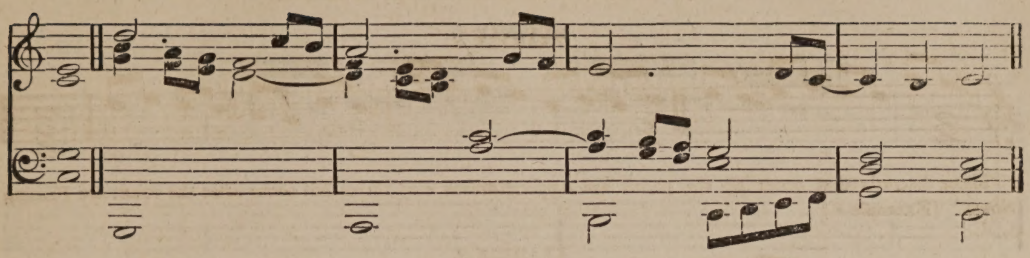
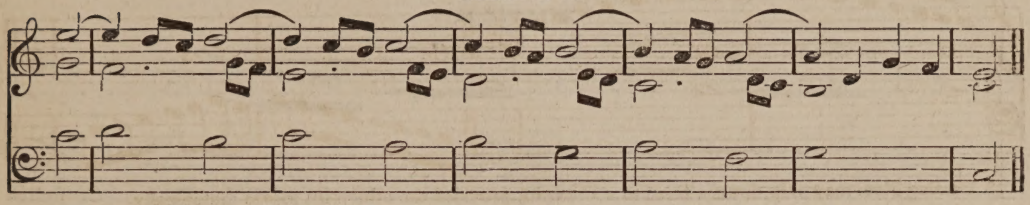
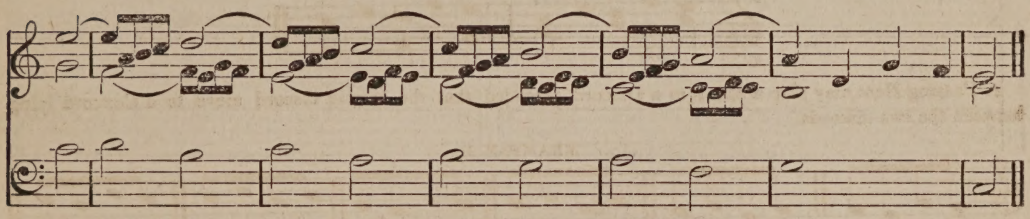




EXAMPLE 15.

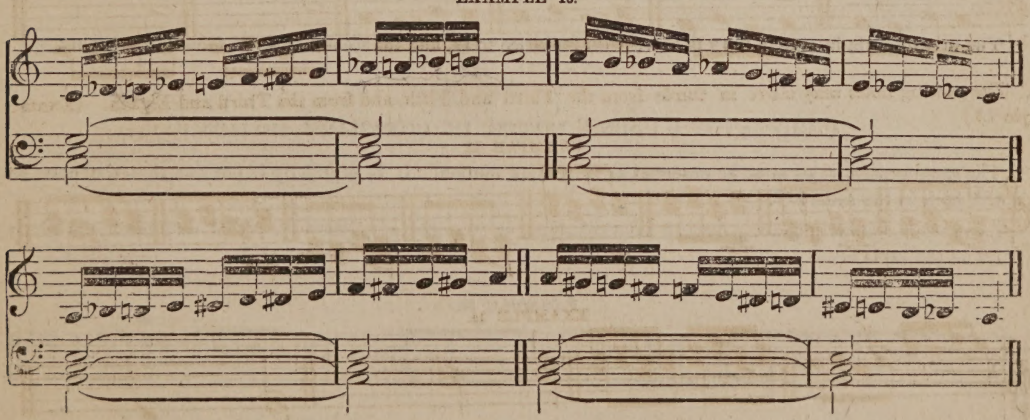




CHROMATIC PASSING NOTES, AND APPOGGIATURAS.

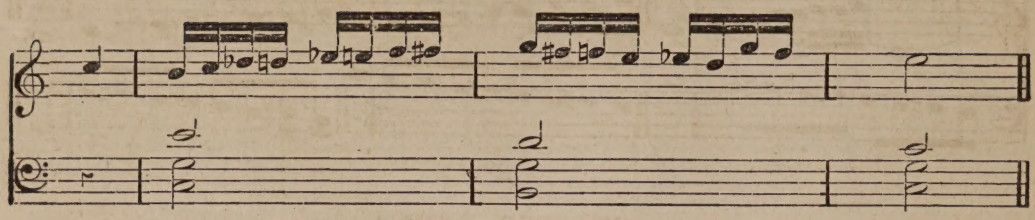
The Chromatic Notes should be noted with reference to the key to which they belong. Example 16 is the Chromatic Scale noted with reference to the chords on C and A, in the keys of C Major and A Minor.

EXAMPLE 16.

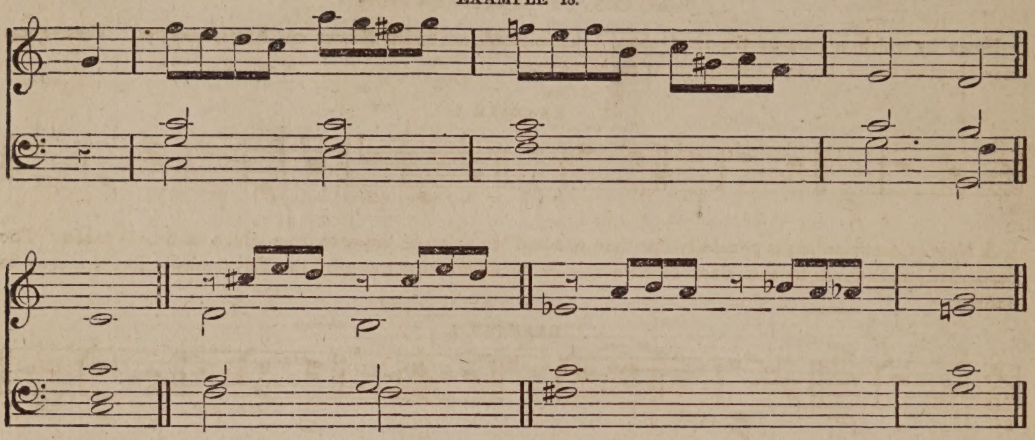


Either the first or the second note of the Chromatic series must be a Concord. The series may be broken after a concord. (Example 17.)

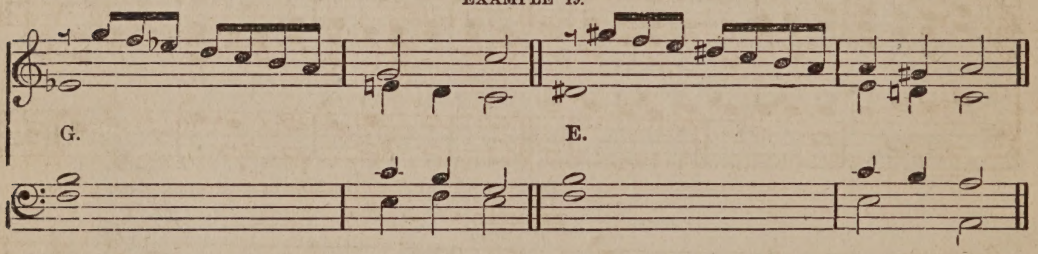
EXAMPLE 17.



EXAMPLE 18.



EXAMPLE 19.



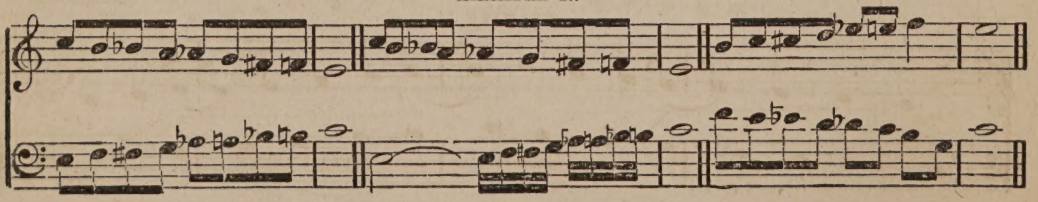
The first formula in Example 19 is noted with reference to G, and the second to E, as fundamental roots.

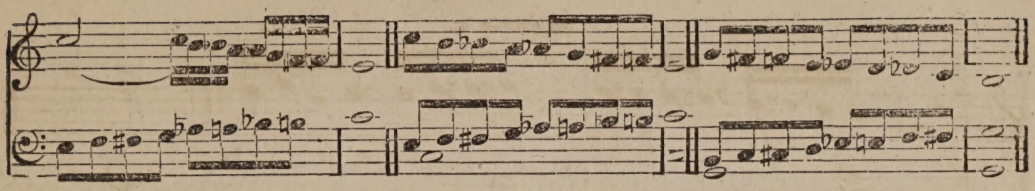
CHROMATIC PASSING NOTES IN CONTRARY MOTION.

The same general rules must be observed as in similar motion. It is especially important that the parts be noted, both in the same key.

As in similar motion, either part may be accelerated, or retarded, at pleasure, provided they reach the given point at the same time.

EXAMPLE 20.



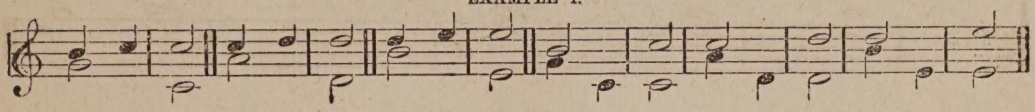


CHAPTER XVIII.

NOTES OF ANTICIPATION.

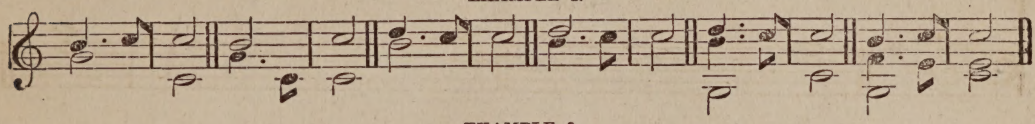
Notes by which a part in the next chord is anticipated, are called NOTES OF ANTICIPATION. These notes may occur in either, or, in all the parts at the same time.

EXAMPLE 1.

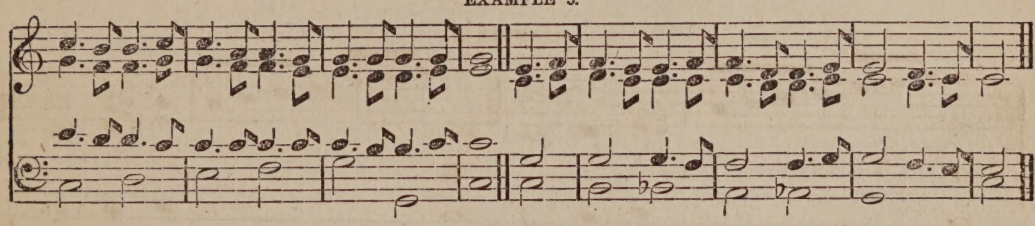


A Note of Anticipation is generally less than one-half the value of the note from which its time is taken. The particular length given to this class of note should be determined more by the Rhythmical effect that may be desired.

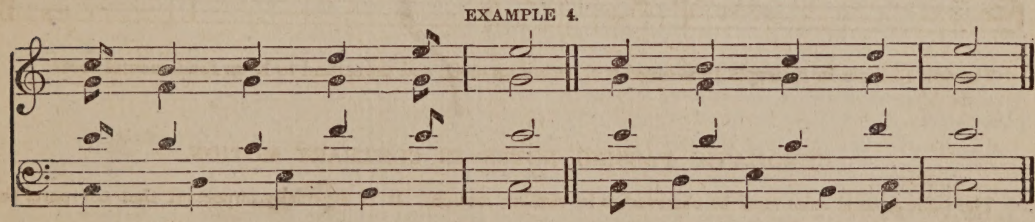
EXAMPLE 2.



EXAMPLE 3.



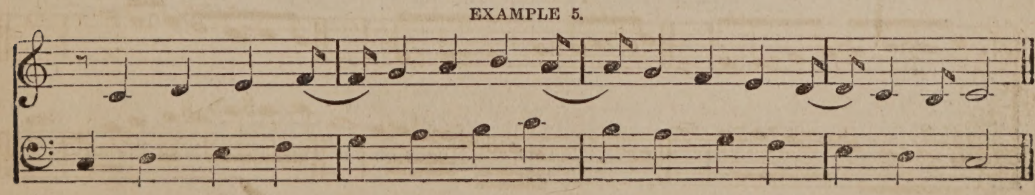
EXAMPLE 4.



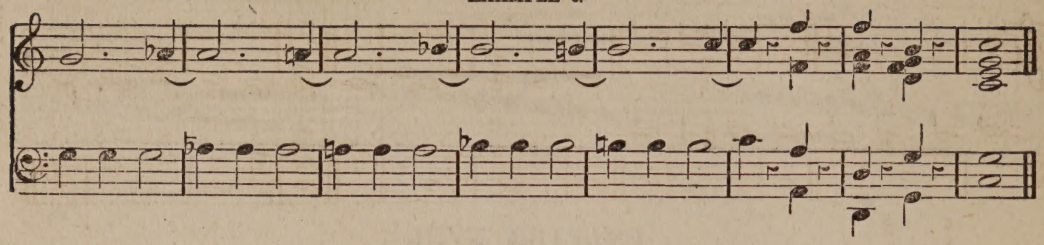
Example 3 illustrates Syncopation as well as notes of Anticipation.

An unison passage may be interrupted by one of the parts taking the harmonic note before, or after, the count; that is, the harmonic note may be anticipated, or it may be deferred.

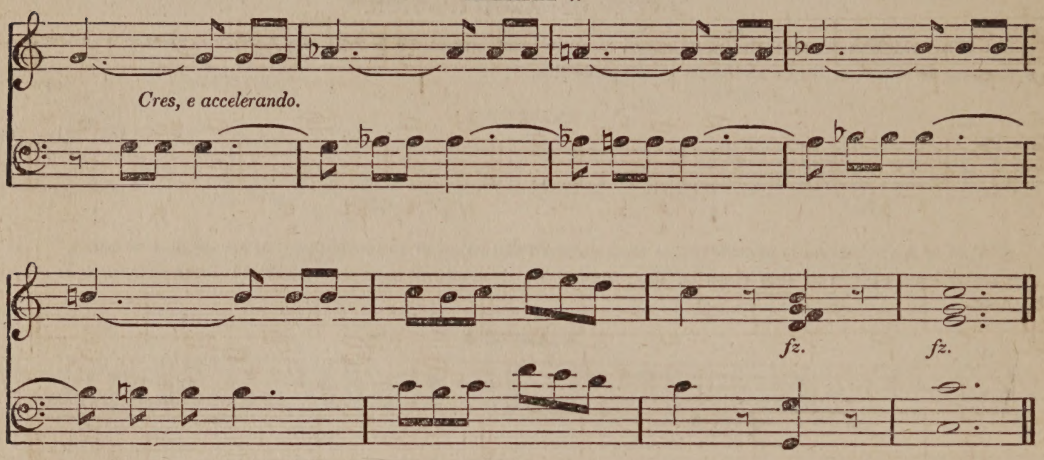
EXAMPLE 5.



EXAMPLE 6.



EXAMPLE 7.



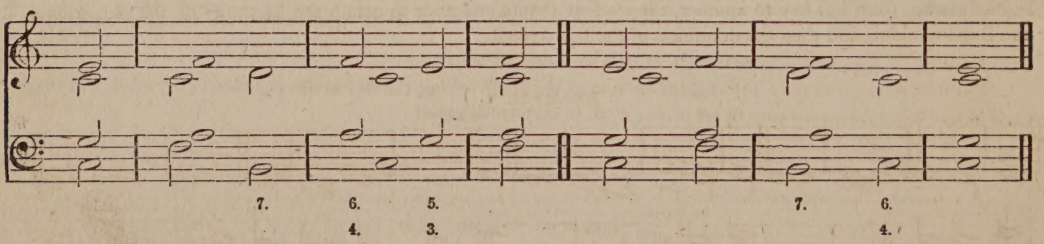
CHAPTER XIX.

MODULATION.

Modulation is that succession of chords which naturally tends to a different key. Anything existing in the nature or condition of a chord that is suggestive of another, and a different key, whether it be by virtue of accent or otherwise, is Modulation. It may be more or less direct and affected by a great variety of means, but it is always a preparation for a new key. The difference between MODULATION and TRANSITION is, that the former moves into another key with, and the latter without, preparation.

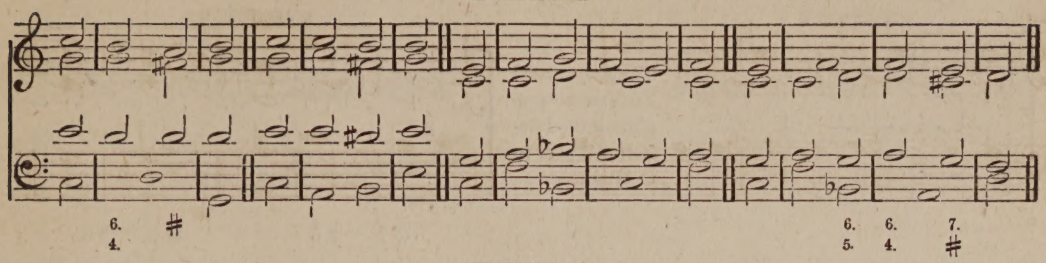
Any discord may be available, and especially the Fundamental Seventh, in modulating from one key to another. The most simple modulations, are those from *One* to *Four* and from *One* to *Five*, and to their relative minor keys.

EXAMPLE 1.

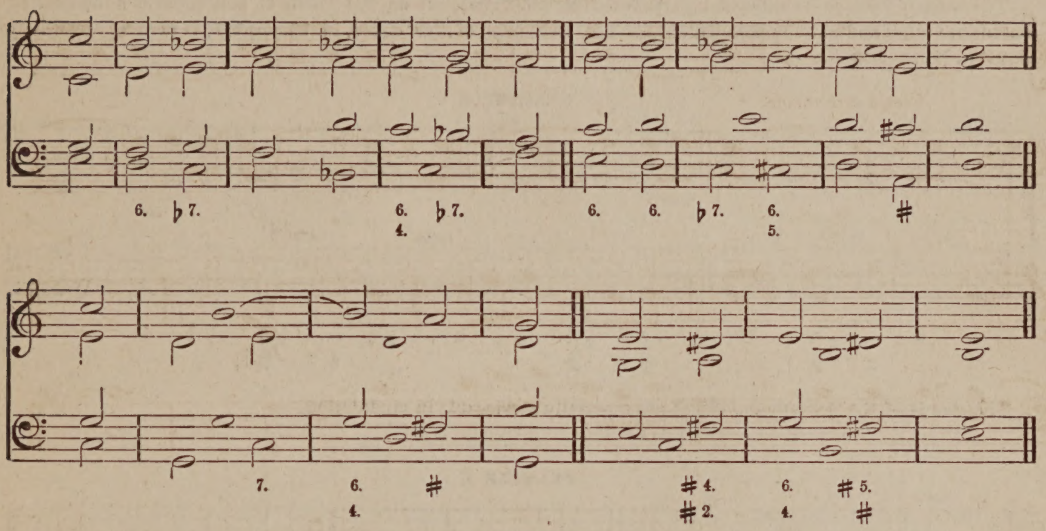


The first formula in Example 1, is a modulation into the Key of F, — not by means of altered notes, but by virtue of the accented chords. The second formula, comprising notes on the same letters, is as evidently in the Key of C.

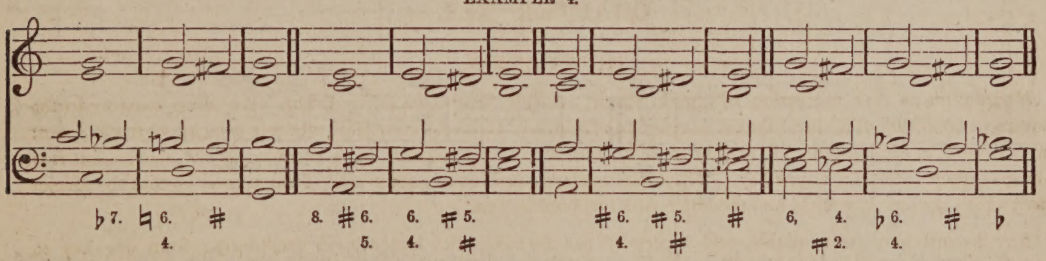
EXAMPLE 2.



EXAMPLE 3.



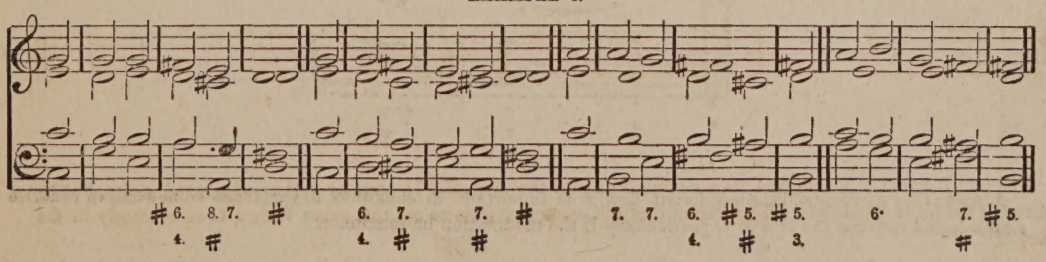
EXAMPLE 4.



A Modulation is more or less remote, according to the number of notes necessarily altered; that is, the Key of D is more remote from C than that of G, for the Key of D requires two altered notes, viz.: F♯ and C♯; whereas the Key of G requires but one (F♯).

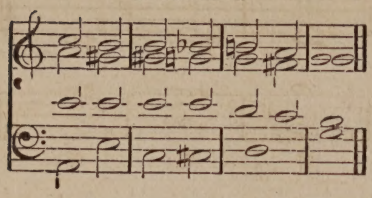
In modulating from one key to another, the student should endeavor to attain the harmony of the Supertonic or the Subdominant, and then the dominant of the key desired.

EXAMPLE 5.



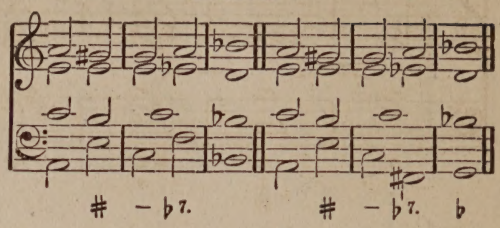
The Augmented Fifth is a serviceable chord for purposes of modulation.

EXAMPLE 6.



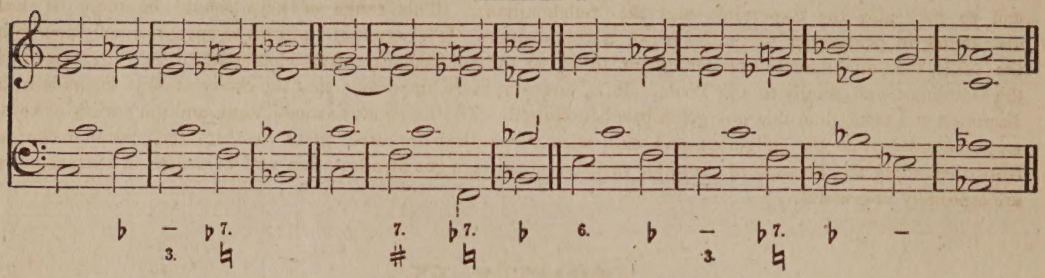
The Augmented Fifth also prepares a modulation to B ♭, or to G Minor.

EXAMPLE 7.



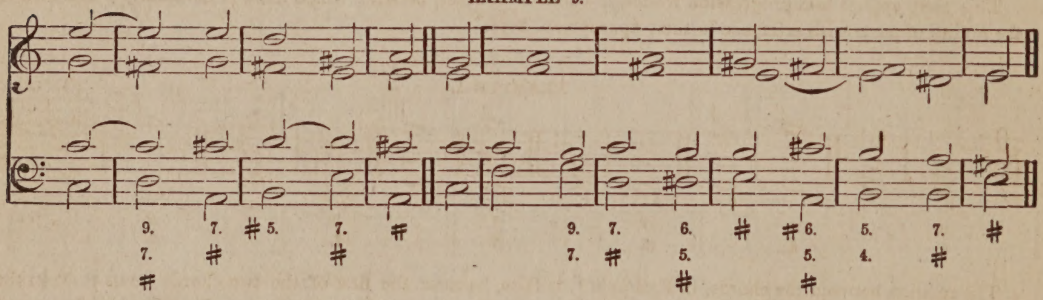
The same tones may be noted as a part of the Minor Thirteenth on the Tonic C, and serve as a modulating chord into other and more remote flat keys. The treatment of this chord, in Example 7, is more appropriately noted in Example 8.

EXAMPLE 8.



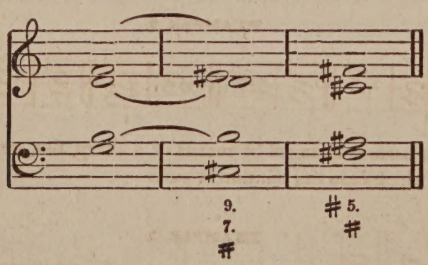
The chords of the Seventh and Ninth are especially serviceable in modulation.

EXAMPLE 9.



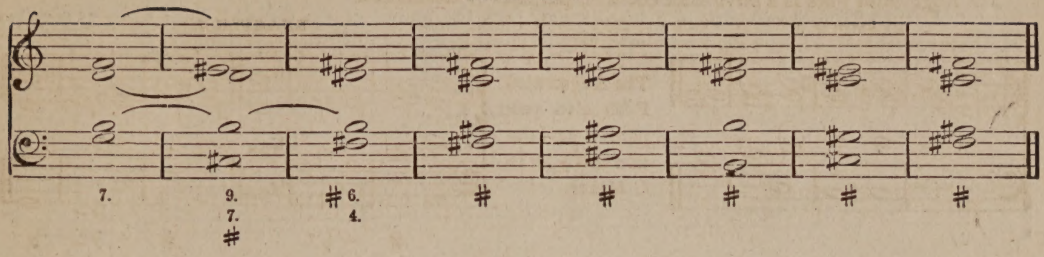
Three different chords are necessary to illustrate modulation; — the first may be any given chord; the second, must be the new dominant; and the third, the new tonic. (Example 10.)

EXAMPLE 10.



After having modulated into a different key, it is important to elaborate the cadence somewhat, in order to establish and confirm the new key, particularly if the modulation be remote.

EXAMPLE 11.



The nearest keys to the Major Tonic, are the Submediant, the Subdominant, the Dominant, the Supertonic, and the Mediant. Of these five relative keys, two of them are Major, and three are Minor, and each of these keys has recourse to its dominant, which, in all cases, is Major. The Dominant and the Mediant, as new keys, sustain alike the same relation to the Tonic, so do also the Subdominant and Supertonic.

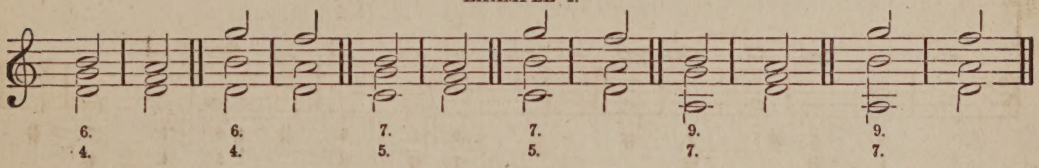
To a certain extent, the Key of the Mediant and the Dominant may be substituted the one for the other, and so may also the Supertonic and the Subdominant. This range of keys should be more or less distributed in proportion to the length of a composition. It is seemingly natural to open a composition with the Tonic, then modulate to the Dominant, thence to the Submediant, the Subdominant, or the Supertonic and the Dominant, and finally to the Tonic. It is, however, more important that the choice of keys be made with discretion and taste, than that any given rule be followed. The limits as to modulation, and the variety of keys, are unbounded; but the judgment and skill with which they are used, gives to them their peculiar charm. Notwithstanding the breadth of room for varied expression, signs of affectation and evidences of extravagance are especially ungrateful.

CHAPTER XX.

FALSE RELATION.

This term applies to a progression from one chord to another, between which there is no affinity; and also to the noting of parts with reference to their appropriate keys.

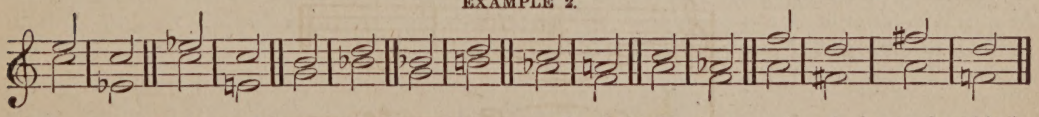
EXAMPLE 1.



The relation between the chords, in Example 1, is false, because the first of the two chords seems to be in the Key of G, and the second in the Key of D Minor. If B were flatted in the first, or F sharped in the second chord, the relation would be pure.

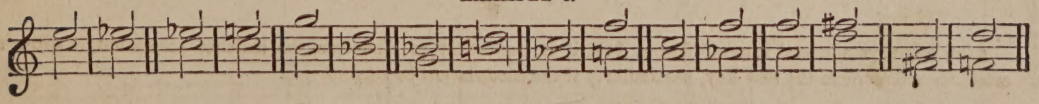
When one part moves to a letter, whose pitch is an augmented or diminished eighth, or an augmented prime from the letter just quitted by another part, the relation between such parts is false. (Example 2.)

EXAMPLE 2.



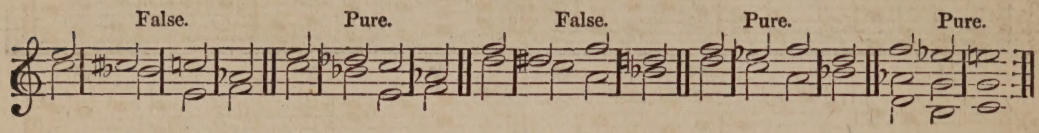
When the pitch of one of two parts is changed by means of a sharp, flat, or natural, such change should be in the same part, (Example 3), in which case the relation is pure.

EXAMPLE 3.



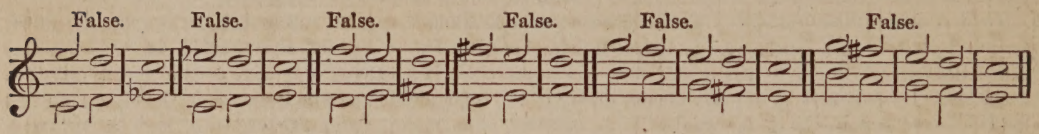
A false relation between two parts may result wholly from the noting of the chords. Such tones as may be expressed by the same keys on the Piano-forte, may be noted falsely, or otherwise. (Example 4).

EXAMPLE 4.



One chord may intervene between the two, between which a false relation exists.

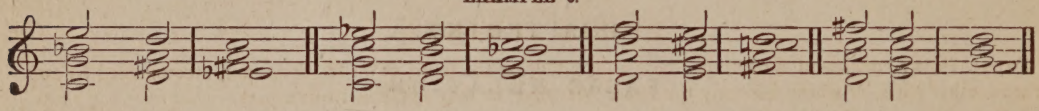
EXAMPLE 5.



In the last two formulas, in Example 5, the relation is false between the F and F♯ in the different parts.

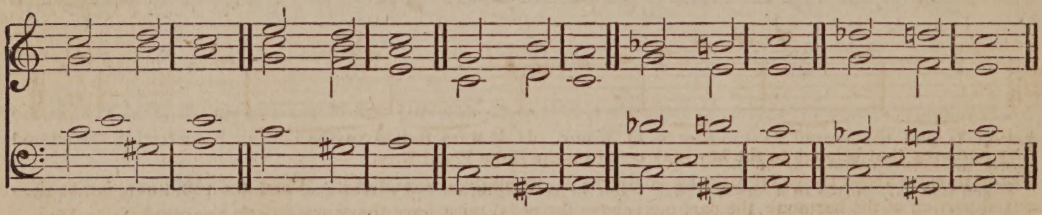
Should one or more of the chords in the progressions, illustrated in Example 5, be accompanied by a Fundamental Discord, the relations would be pure.

EXAMPLE 6.



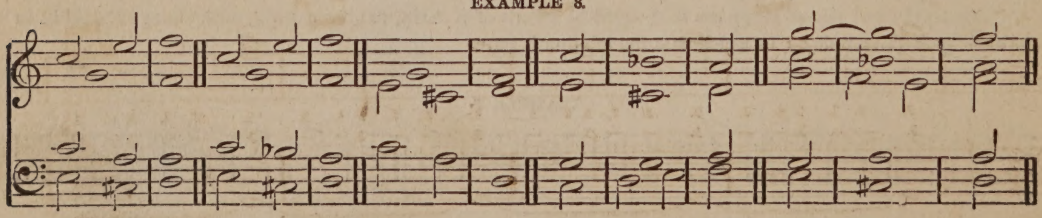
When a Major Chord is followed by a Major Common Chord on its third, the altered letter, which is the perfect Fifth of the first, and the Major Third of the second root, may be taken in the same, or in a different part, even in the absence of a Seventh. In this case, the relation is not false, because of the proximity of the two keys, — the first is the Tonic, of which the second is the Dominant of its relative Minor.

EXAMPLE 7.



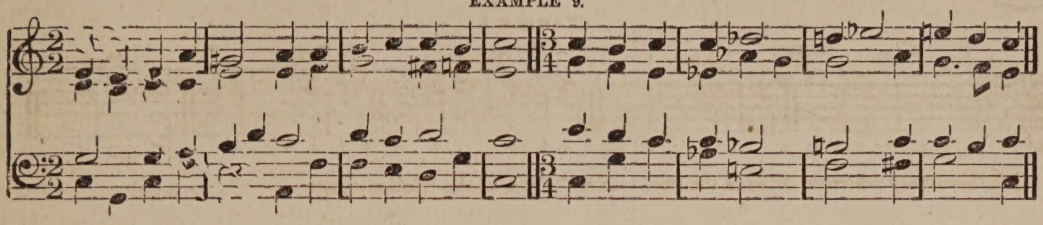
Two Major chords may follow each other when the third of the first becomes the Perfect Fifth of the second; the altered letter is an Augmented Prime on the first, and a Major Third on the second root. This change may be made in the same, or in a different part. The first of such two chords is, in effect, the Tonic, of which the second is the Dominant of the Supertonic Minor.

EXAMPLE 8.



Notwithstanding these admissible progressions, elegance suggests making the chromatic alterations in the same part, as thereby the chords are more closely bound together.

EXAMPLE 9.



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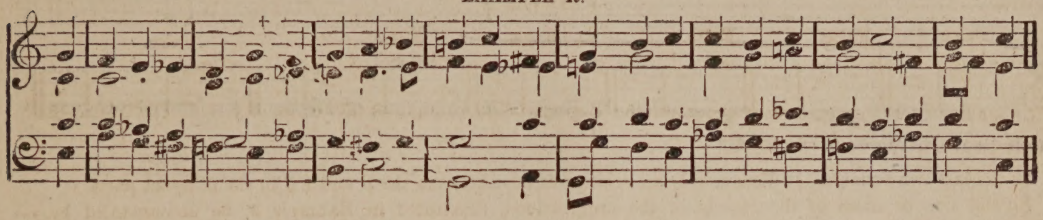


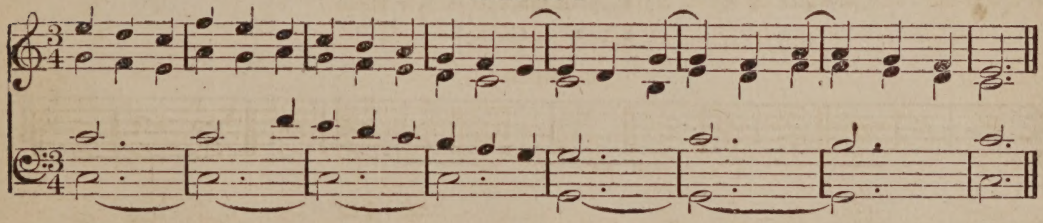
CHAPTER XXI.

PEDAL POINT.

Pedal Point consists of a continued bass note, either on the tonic, or on the dominant, accompanied by two or more other parts, of whose harmony the *Pedal Note* may, or may not, constitute a part.

A Pedal Note must be taken, or quitted, on a concord; or, provided it form a part of the chord, it may move to or from a discord. It cannot move to or from a letter that does not form a part of the chord.

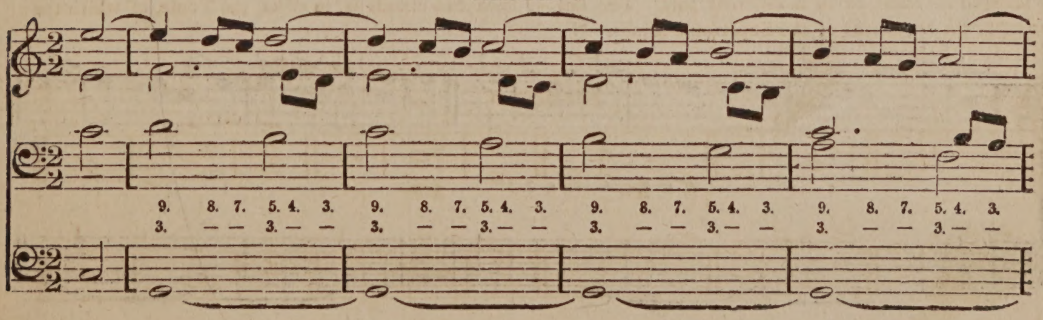
EXAMPLE 1.

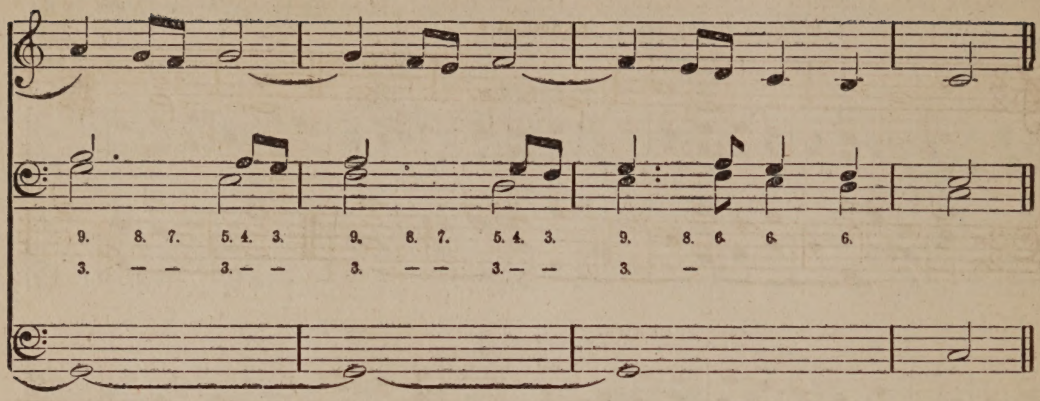


Any harmony that belongs to the key may occur on the same Pedal Note.

The harmonies above the pedal must be complete in themselves considered. When the pedal note is not an essential portion of the harmony, the part next above the pedal must have the characteristic progression of a bass, otherwise it may be regarded as an inner part. Pedal Point is figured from the part next above the pedal note.

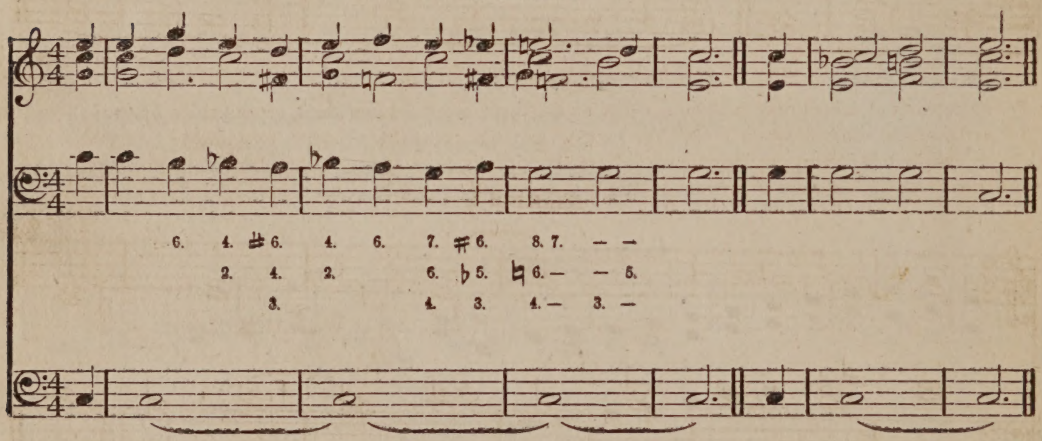
EXAMPLE 2.





The fundamental harmonies may occur on the Supertonic, Dominant, or Tonic, on the same Pedal Note in their respective Major or Minor keys.

EXAMPLE 3.



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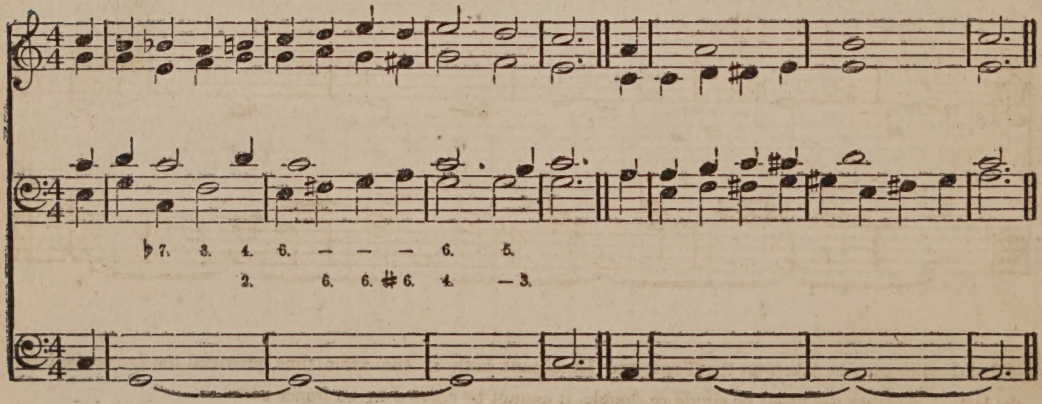

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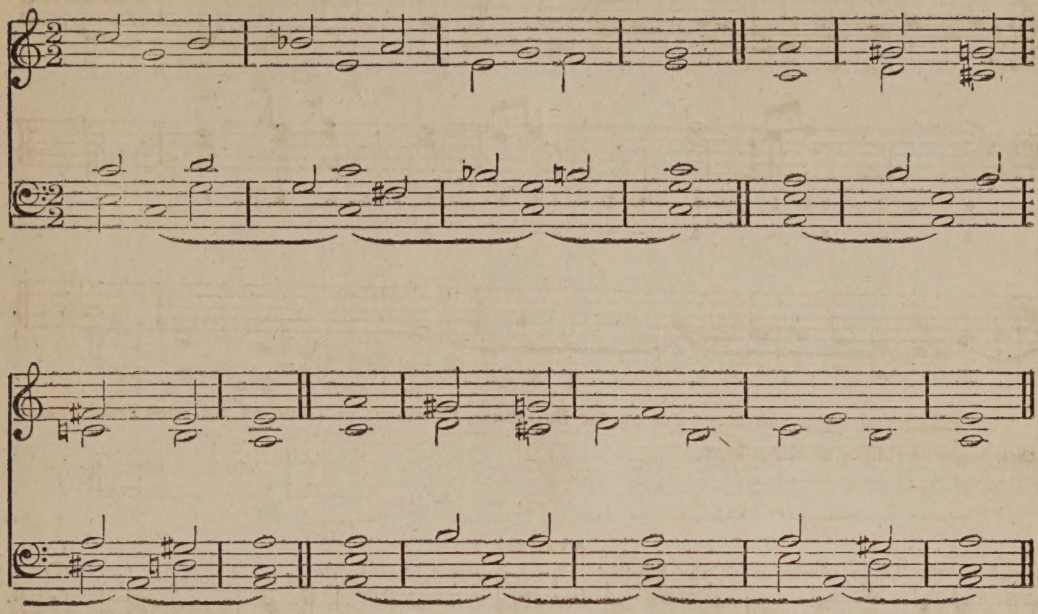
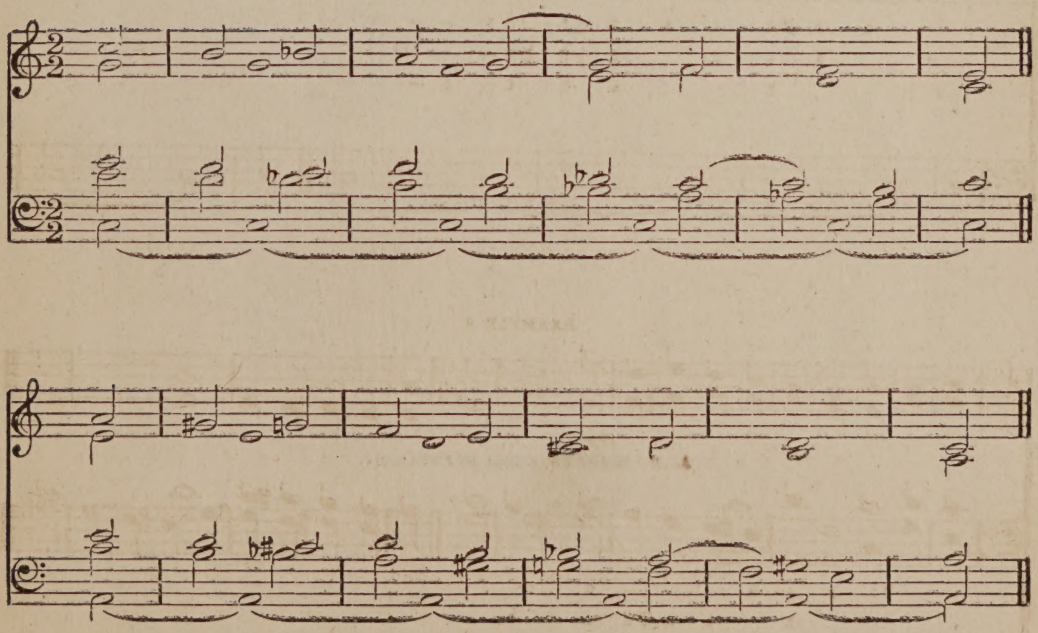
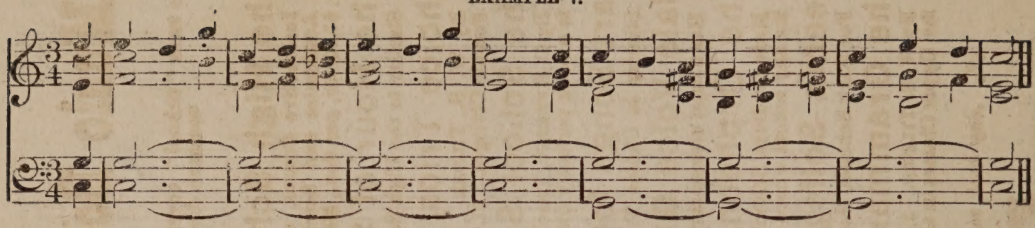


EXAMPLE 6.

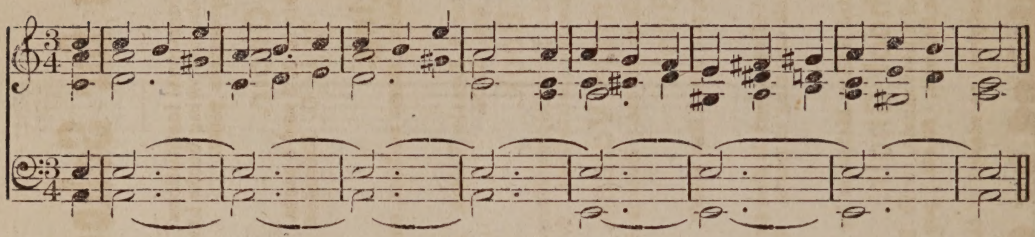


Pedal notes may be taken on the Tonic and Dominant both at the same time, provided the former be below the latter: whether the pedal be single or double, it cannot be crossed by an upper part.

EXAMPLE 7.



EXAMPLE 8.



The Pedal on the Tonic admits of all the harmonies belonging to the key, and their resolutions, over and above which the Pedal on the Dominant admits of the fundamental harmony on the Submediant, and its resolutions; but the Major Common Chord on the Supertonic cannot be taken either on the Dominant or Tonic Pedal.

While the logical arrangement, the analysis, and the special treatment of this subject, are new, the theories are mainly deductions from the collective standard books on Harmony extant; and should the student have time and patience to search, he will find every individual chord, progression and resolution elsewhere, and, in the writings of the best masters, a practical corroboration of the entire doctrine here presented.

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